RUSSIAN ART, ICONS + ANTIQUES

International auction 876

701 - 861



BRUUN RASMUSSEN

AUCTIONEERS OF FINE ART

RUSSIAN ART, ICONS + ANTIQUES

International auction 876



AUCTION

Friday 1 December 2017 at 2 pm

PREVIEW IN COPENHAGEN

Thursday	23 November	3 pm - 6 pm
Friday	24 November	11 am - 5 pm
Saturday	25 November	11 am - 4 pm
Sunday	26 November	11 am - 2 pm
Thursday	30 November	1 pm - 5 pm
Friday	1 December	10 am - 1 pm

RUSSIAN ART WEEK

Selected items will be on preview at the Royal Danish Embassy in London

Monday	27 November	2 pm - 8 pm
Tuesday	28 November	9 am - 5 pm

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Lot 821

Important information regarding the Russian auction

Restricted bidding

Bidding at the Russian auction requires prior registration of a valid debit/credit card, presentation of a photo ID and the payment of a deposit of DKK 25,000 on request. The deposit must be paid by credit card, cash or bank transfer. If the amount is paid by bank transfer, it is due no later than 29 November. Please contact Bruun Rasmussen's Department for bidding regarding this issue, either via email bids@bruun-rasmussen.dk or by phone +45 8818 1013.

Важная информация о российских аукционах

Особые условия в приеме заявок

Торги на российских аукционах требуют предварительной регистрации действительной дебетовой / кредитной карты, предъявления удостоверения личности с фотографией и, по запросу, внесения депозита в размере 25 000 датских крон. Депозит должен быть оплачен кредитной картой, наличными или банковским переводом. Если сумма выплачивается банковским переводом, она должна быть получена не позднее 29 июня. С учетом указанных особых условий, для участия в торгах свяжитесь, пожалуйста, с отделом Брюун Расмуссен либо по электронной почте bids@bruun-rasmussen.dk, либо по телефону +45 8818 1013.

DAYS OF SALE

FINE ART, ANTIQUES, ASIAN & RUSSIAN ART

Tuesday	28 November		
	4 pm	Paintings and drawings	
Wednesday	29 November		
	2 pm	Asian art	201 - 383
Thursday	30 November		
	3 pm	Jewellery	
		Wristwatches	
Friday	1 December		
	2 pm	Russian art, icons and antiques	701 - 861
Monday	4 December		
	2 pm	Silver and ceramics	
		Furniture, clocks and bronzes	
		Oriental carpets	

MODERN ART & DESIGN

Tuesday	5 December	
	4 pm	Paintings and sculptures
Wednesday	6 December	
	2 pm	Paintings and sculptures
		Prints
	6 pm	Design: Evening sale
Thursday	7 December	
	2 pm	Silver
		Ceramics
		Design



Lot 710

РУССКАЯ ЖИВОПИСЬ, ИКОНЫ И ДЕКОРАТИВНО-ПРИКЛАДНОЕ ИСКУССТВО

Международный аукцион 876



АУКЦИОН

Пятница, 1 декабря 2017 в. 14

ПРЕДВАРИТЕЛЬНЫЙ ПРОСМОТР КОПЕНГАГЕН

Четверг 23 ноября	с 15 до 18 часов
Пятница 24 ноября	с 11 до 17 часов
Суббота 25 ноября	с 11 до 16 часов
Воскресенье 26 ноября	с 11 до 14 часов
Четверг 30 ноября	с 13 до 17 часов
Пятница 1 декабря	с 10 до 13 часов

RUSSIAN ART WEEK

Выбранные предметы аукциона будут выставлены на предварительный просмотр в Королевском Посольстве Дании в Лондоне.

Понедельник 27 ноября	с 14 до 20 часов
Вторник 28 ноября	с 9 до 17 часов

BRUUN RASMUSSEN
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Lot 811

DEADLINE FOR CLAIMING ITEMS: 20 DECEMBER

Items bought at Auction 876 must be paid no later than eight days from the date of the invoice and claimed at Bredgade 33 by Wednesday, 20 December at the latest. Otherwise, they will be moved to Bruun Rasmussen's storage facility at Baltikavej 10, Nordhavn in Copenhagen at the buyer's expense and risk. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.

Крайний срок получения приобретенных предметов 20 декабря

Товары, купленные на Аукционе 876, должны быть оплачены не позднее восьми дней с даты выставления счета и получены на Bredgade 33 не позднее среды, 20 декабря. В противном случае они будут за счет покупателя перевезены в хранилище Брюун Расмуссен по адресу Baltikavej 10, Nordhavn в Копенгагене, все риски переходят к покупателю. Эта перевозка будет стоить 150 DDK (включая НДС) за каждый предмет, и хранение будет стоить 150 DDK (включая НДС) в неделю за каждый предмет.

ДАТЫ ПРОДАЖ

ПРОИЗВЕДЕНИЯ ИСКУССТВА И ПРЕДМЕТЫ АНТИКВАРИАТА, ИСКУССТВО АЗИИ И РОССИИ

Вторник	28 ноября 16 часов	Живопись и рисунки	
Среда	29 ноября 14 часов	Искусство Азии	201 - 383
Четверг	30 ноября 15 часов	Ювелирное искусство Наручные часы	
Пятница	1 декабря 14 часов	Русское искусство	701 - 861
Понедельник	4 декабря 14 часов	Изделия из серебра и керамики Мебель, часы и бронза Восточные ковры	

СОВРЕМЕННОЕ ИСКУССТВО И ДИЗАЙН

Вторник	5 декабря 16 часов	Живопись и скульптура
Среда	6 декабря 14 часов	Живопись и скульптура Графика
	18 часов	Дизайн, художники северных стран
Четверг	7 декабря 14 часов	Серебро керамика и декоративно-прикладное искусство Мебель, лампы, ковры

SPECIALISTS IN RUSSIAN ART, ICONS AND ANTIQUES



Russian paintings, silver, jewellery and icons
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Russian furniture, bronzes and clocks
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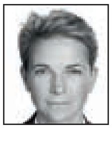
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Preview Opening & Gallery Talks

Bredgade 33, Copenhagen

All the lectures will be in Danish

Thursday, 23 November

Opening Speech in the Saleroom

2 pm Celebrating Jesper Bruun Rasmussen's 75th birthday. Jesper will give a speech entitled "In the Service of Art", in which he will share personal anecdotes, including some of his fondest memories of the auction business.

Friday, 24 November

Gallery Talks

Noon "Classic Danish Modernism – Colour, Form and Space" by specialist in modern art, Anne Kathrine Eriksen (1st floor, room 1-1)

2 pm "Eckersberg – The Innovator of Danish Art" by specialists in fine art, Birte Stokholm and Julie Arendse Voss (1st Floor, Room 1-3)

3 pm "Treasures from the Russian Tsar family and the Mystic Icons" by specialist in Russian art, Martin Hans Borg (1st floor)

Monday, 27 November

Gallery Talks

2 pm "The World's Most Wanted Sports Watch: Patek Philippe Nautilus 3700" by specialist in gentlemen's wristwatches, Casper Behrendtzen (1st floor)

3 pm "The Forbidden Carpets" by specialist in antique carpets, Henrik Schleppegrel (3rd floor)



Lot 798

Icons from Norwegian Diplomats and Easter Eggs from a Russian Grand Duchess

In the wake of the successful auction this summer, where we sold Russian icons for millions of Danish Kroner, we now follow up with another fine auction with icons, as well as art and antiques from Tsarist Russia. We have once again chosen to present these artefacts in a special catalogue. The most spectacular of these auction lots will be exhibited at the Danish Embassy in London on 27 and 28 November in connection with the Russian Art Week.

Here it should be noted that some of the exhibited auction lots will therefore be missing on the last preview day in Copenhagen on Monday, 27 November. However, the items will be back in Copenhagen before the auction, where there will be a special preview with Russian speaking staff on Thursday, 30 November between 1 and 5 pm and Friday, 1 December between 10 am and 1 pm.

At the summer's auction, it was especially the unique icons from the Norwegian commercial attaché Richard Zeiner-Henriksen's private art collection that wrote themselves into auction history. This time we can present three more icons from his collection – one from the Novgorod school in the 16th century with six scenes from Jesus' life and one from the 17th-century Yaroslavl School with a depiction of Jesus' entry into Jerusalem. The last of the three icons originates from the Stroganov School in the 17th century, which, in accordance with the iconographic tradition, depicts John the Baptist with his own decapitated head in a gilded chalice (lot no. 716, 717 and 718).

Einar Krane was another Norwegian commercial attaché who was employed at the Norwegian Embassy in Moscow during the first half of the 20th century. He married Russian Ekaterina, who inherited a large art collection from her father. Throughout the years, the Krane couple presumably expanded on the collection with several icons and artefacts. Despite the chaotic situation under the Second World War, the Kranes managed to get large parts of the art collection with them out of the country as they decided to move to Scandinavia in 1946. From this collection, we have a cup from the Imperial Glass Works engraved with the Alexander Column in front of the Winter Palace from 1834 as well as three fine icons from the Novgorod school in the 17th century that depict the Mother of God Vladimirskaya, the protection of the Mother of God and the church maker St. Antoni. Today, the National Gallery in Oslo and the National Museum in Stockholm own several icons from Krane's collection (lot no. 820, 747, 748 and 749).

Many of the auction's artefacts originate from the Russian Tsar family and were often given as gifts by them. Most notable are those owned and given by the female part of the family – Tsaritsa Maria Feodorovna of Russia, Grand Duchess Anastasia Mikhailovna of Russia and Queen Alexandrine of Denmark. We begin with Tsaritsa Maria Feodorovna's beautiful white shawl with Brussels lace from the 1860s and continue with Grand Duchess Anastasia Mikhailovna, who married Hereditary Grand Duke Friedrich Franz (III) of Mecklenburg-Schwerin in 1879. From her collection of jewellery comes a series of colourful Easter eggs of gold, precious stone and enamel. They have in several cases been made by the famous Russian jeweller Fabergé – by leading workmasters such as August Holmström and Mikhail Perchin. We also take a closer look at the Grand Duchess Anastasia's daughter, Queen Alexandrine, with a magnifying glass, a business card case, a card box and an Easter egg that have all been in Queen Alexandrine's possession (lot no. 802, 783, 834, 835, 836 and 833).

We thank Blomqvist Nettauksjon AS for a fine cooperation at our common Russian evaluation days.

There is certainly plenty to be tempted by – enjoy!

Jesper Bruun Rasmussen



Lot 718

Иконы от норвежских дипломатов
и пасхальные яйца от русской великой княгини

После прошедшего этим летом успешного аукциона, на котором мы продали русские иконы за миллионы датских крон, мы проводим еще один замечательный аукцион предметов искусства и антиквариата Царской России. Мы снова предпочли представить данные артефакты в специальном каталоге. Наиболее впечатляющие лоты будут выставлены в Посольстве Дании в Лондоне 27 и 28 ноября в связи с проведением Недели русского искусства.

Здесь необходимо отметить, что некоторые выставляемые лоты невозможно будет увидеть в последний день предварительного закрытого осмотра выставки в Копенгагене в понедельник, 27 ноября. Тем не менее, до начала аукциона они будут возвращены в Копенгаген, где в четверг, 30 ноября, с 13:00 до 17:00, и в пятницу, 1 декабря, с 10:00 до 13:00, перед началом аукциона в 14:00, состоится специальный предварительный закрытый показ. В эти два дня у нас есть русскоязычный персонал.

На летнем аукционе именно уникальные иконы из частной художественной коллекции норвежского торгового атташе Ричарда Зейнера-Хенриксена оставили след в истории аукциона. В этот раз мы сможем представить еще три иконы из его коллекции – одну икону 16 века из Новгородской школы с изображением шести сцен из жизни Иисуса и одну икону 17 века из школы Ярославля, изображающую вход Иисуса в Иерусалим. Последняя из трех икон была написана в Строгановской школе в 17 веке и, согласно иконографической традиции, на ней изображен Иоанн Креститель с отрубленной головой в золоченой чаше (номера по каталогу 716, 717 и 718).

Эйнар Крейн был еще одним норвежским торговым атташе, работавшим в норвежском посольстве в Москве в первой половине 20 века. Он женился на русской женщине Екатерине, которая унаследовала большую художественную коллекцию от своего отца. Вероятно, за много лет супруги Крейн пополнили коллекцию несколькими иконами и артефактами. Несмотря на хаос, вызванный Второй мировой войной, супруги Крейн смогли вывезти значительную часть коллекции из страны, когда они решили переехать в Скандинавию в 1946 году. Из этой коллекции мы представим кубок 1834 года, изготовленный на Императорском стекольном заводе, с выгравированным изображением Александровской колонны на фоне Зимнего дворца, а также три превосходных иконы 17 века из Новгородской школы с изображением Владимирской Божьей матери, защиты Божьей матери и основателя церкви Святого Антония. Сегодня в Национальной галерее в Осло и Национальном музее в Стокгольме хранится несколько икон из коллекции семьи Крейн (номера по каталогу 820, 747, 748 и 749).

Многие артефакты аукциона принадлежали русской царской семье и часто преподносились ее членами в качестве подарков. Наиболее примечательные из них принадлежали и были переданы в дар представительницами царской семьи – русской императрицей Марией Федоровной, великой русской княгиней Анастасией Михайловной и королевой Александриной Датской. Мы начнем с прекрасной белой шали с брюссельским кружевом, изготовленной в 1860 году и принадлежащей императрице Марии Федоровне, затем перейдем к великой княгине Анастасии Михайловне, вышедшей замуж за наследника престола великого князя Фридриха (III) Мекленбург-Шверинского в 1879 году. Из ее коллекции представлен набор разноцветных Пасхальных яиц из золота, драгоценных камней и эмали. Некоторые из них были выполнены ведущими мастерами известной русской ювелирной фирмы Фаберже Августом Хольстремом и Михаилом Перхиным (номера по каталогу 787 и 783). Мы также внимательнее приглядимся к дарам, принадлежащим Королеве Александрине, дочери великой княгини Анастасии, - увеличительному стеклу, визитнице, шкатулке для карточек и Пасхальному яйцу (номера по каталогу 802, 783, 834, 835, 836 и 833).

Мы также благодарим Блумквист интернет-аукцион АС за хорошее сотрудничество в наших совместных российских мероприятиях по оценке.

Искушений, определенно, множество – наслаждайтесь!

Йеспер Брююн Расмуссен

RUSSIAN ART, ICONS + ANTIQUES

Friday 1 December 2 pm

Пятница, 1 декабря в. 14

Lot 701 - 861





701

701
E F I M A . T I K H M E N E V
b. Sumy, Ukraine 1869, d. Orenburg 1934

Russian autumn landscape with two elks in the river. Signed E. Tikhmenev (in Cyrillic). Charcoal and pencil on paper. Visible size 23 x 44 cm.

DKK 20,000-25,000 / € 2,700-3,350



702

702
K O N S T A N T I N S E M E N O V I C H V Y S S O T S K Y
b. Moscow 1864, d. Latvia 1938

Russian hunters are surprised by wolves. Signed K. Vyssotsky (in Cyrillic). Charcoal and watercolour on paper. Visible size 26 x 45 cm.

DKK 12,000-15,000 / € 1,600-2,000



703

703 CD

ALEKSEI MIKHAILOVICH GRITSAI

b. St. Petersburg 1914, d. Moscow 1997

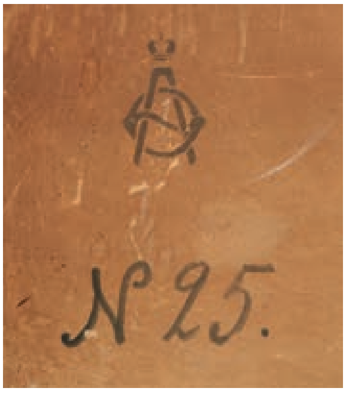
"August on the Oka River". Russian spring landscape from Western Russia. Signed A. Gritsai (in Cyrillic). Oil on board. 60 x 70 cm.

Provenance: A personal present to the Prime Minister of Iceland, Steingrímur Hermannsson, from General Secretary of the Communist Party of the Soviet Union Mikhail Gorbatjov, when he visited Iceland in 1986.

DKK 60,000-80,000 / € 8,050-11,000



704





Tsaritsa Alexandra Feodorovna of Russia. (1908).

704
SERGEJ SERGEEVICH SOLOMKO
b. St. Petersburg 1867, d. Sainte-Geneviève-des-Bois 1928

A young bojar dressed in a blue kaftan, admired by two Russian ladies standing in the doorway. Signed Solomko (in Cyrillic). Stamped on the reverse with the mitre crowned monogram of Tsaritsa Alexandra Feodorovna of Russia and numbered 25. Furthermore two labels, respectively from an inventory or collector's list and from Felten Prints and Picture shop in St. Petersburg. Watercolour on paper. Visible size 26 x 36 cm.
Provenance: Tsaritsa Alexandra Feodorovna of Russia (1872-1918).

It is confirmed by museum curator and art historian Anatoly Mikhailovich Kucherov (1912-1993), who among others worked at the Alexander Palace in Tsarskoye Selo, that Tsaritsa Alexandra Feodorovna owned several works by Sergej Sergeevich Solomko. Kucherov mentions in his memoirs that works by Solomko with bojars were in the pink drawing room and the office at the Alexander Palace as well as in the summerhouse near Peterhof. (Anatoly Mikhailovich Kucherov, "Memories, Articles, Letters", St. Petersburg 2004, p. 48-51). *DKK 15,000-25,000 / € 2,000-3,350*



705

705

SERGEI DMITRIEVICH MILORADOVICH

b. Tiosoru outside Moscow 1851, d. Moscow 1943

”The Defence of the Troitse-Sergieva Lavra against the Poles in 1610”. Signed and dated S. Miloradovich (in Cyrillic) and numbered 23 (in Roman numeral). Oil on canvas. 80 x 125 cm.

The Defence of the Troitsko-Sergieva Lavra Monastery happened in 1608-1610 during the so-called "Time of Troubles". The monastery played a significant role, starting in 1606 when Tsar Boris Godunov was buried within the monastery's grounds. In September 1608 the usurper Dmitry (also called the Second False Dmitry) ordered his Polish-Lithuanian allies to lay siege to the monastery. This was now an extremely significant cultural centre of Russia, rich in church treasures but also very well fortified. Capturing the monastery would help secure False Dmitry's claim to the throne. However, inside the monastery was a garrison of around 2,400 people, made up of monks, streltsy guardsmen, nobles and peasants. Also inside was Ksenia Godunova who had become a nun by the name of Olga after the death of her father Tsar Boris Godunov. The monastery was able to withstand the siege for 16 months, despite lack of food and an outbreak of scurvy. News of the approach of Prince Mikhail Skopin-Shuisky's army caused the Polish-Lithuanian troops to retreat and the siege was lifted in January 1610. In 1613 Mikhail Feodorovich Romanov was proclaimed tsar and the "Time of Troubles" was over.

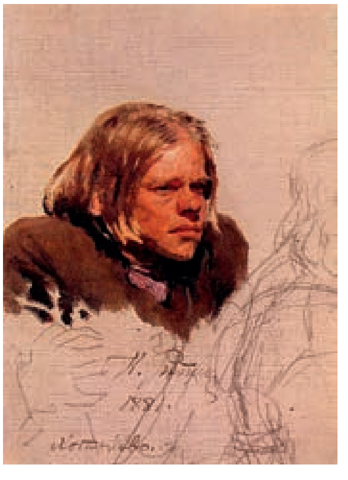
Sergei Dmitrievich Miloradovich's painting from the Troitse-Sergieva Lavra Monastary was popular and it exists in several versions with different measurements: State Literary Museum in Moscow (a sketch 1891), Art Museum in Penza (1892), State Museum of the History of Religion in St. Petersburg (1893), the Russian Museum (1894) and the Sergievo-Posadski Museum (1894).

DKK 30,000-50,000 / € 4,050-6,700



Ilya Repin: "Religious Procession in Kursk Province". (The State Tretyakov Gallery in Moscow).







Ilya Repin: Three other studies of the cripple, measuring respectively 30.8 x 22.2 cm, 23 x 17 cm and 64.4 x 53.4 cm. (The State Tretyakov Gallery in Moscow).

ИЛЬЯ РЕПИН, РОЖДЕННЫЙ ЧУГУЕВ, ХАРЬКОВ 1844, Д. КУОККАЛА (РЕПИНО), ФИНЛЯНДИЯ 1930

Калека. Эскиз для картины "Крестный ход в курской губернии". Подписано И. Репин (русским шрифтом). Масло на холсте. 42 x 30 см.

706

ILYA REPIN

b. Tschuguev, Kharkiv province 1844, d. Kuokkala (Repino), Finland 1930

A cripple. Study for the "Religious Procession in Kursk Province". Signed I. Repin (in Cyrillic). Oil on canvas. 42 x 30 cm.

The present study is one among more known studies for Ilya Repin's "Religious Procession in Kursk Province". The final work was completed 1880-1883 with the measurement 175 x 280 cm and is today at the State Tretyakov Gallery in Moscow.



706

Provenance: Arne Grundt (b. Halden 1886, d. Oslo 1975), Norwegian Consul in Wiborg and Director of Wiborg Timber Company, resident in Wiborg 1909-1939. Wiborg was situated in Finland at this time, and during the three decades Arne Grundt met Russian refugees who crossed the Russian-Finnish border at Wiborg. The refugees often sold property brought along during their escape, and Arne Grundt acquired several items, including this work. At the outbreak of the Winter War 1939, the Grundt family had to flee to Norway in a hurry, so they quickly ripped the family's artworks down from the walls and cut some out of the frames to take them with them. Thence by descents until today. *DKK 150,000-200,000 / € 20,000-27,000*

ИЛЬЯ РЕПИН, РОЖДЕННЫЙ ЧУГУЕВ, ХАРЬКОВ 1844, Д. КУОККАЛА (РЕПИНО), ФИНЛЯНДИЯ 1930

Раненый козак на Черном море. Подготовка к картине «Казаки на Черном море». Подписано И. Репин (на кирилице). Уголь и пастель на бумаге монтированы на бумажном картоне. Диаметр 46 x 33.



Ilya Repin: Another study (oil on canvas) of A wounded cossack from The Black Sea. (Private collection).



Ilya Repin: "Cossacks from the Black Sea Coast". (Private collection).



Arne Grundt (1886-1975)

707

ILYA REPIN

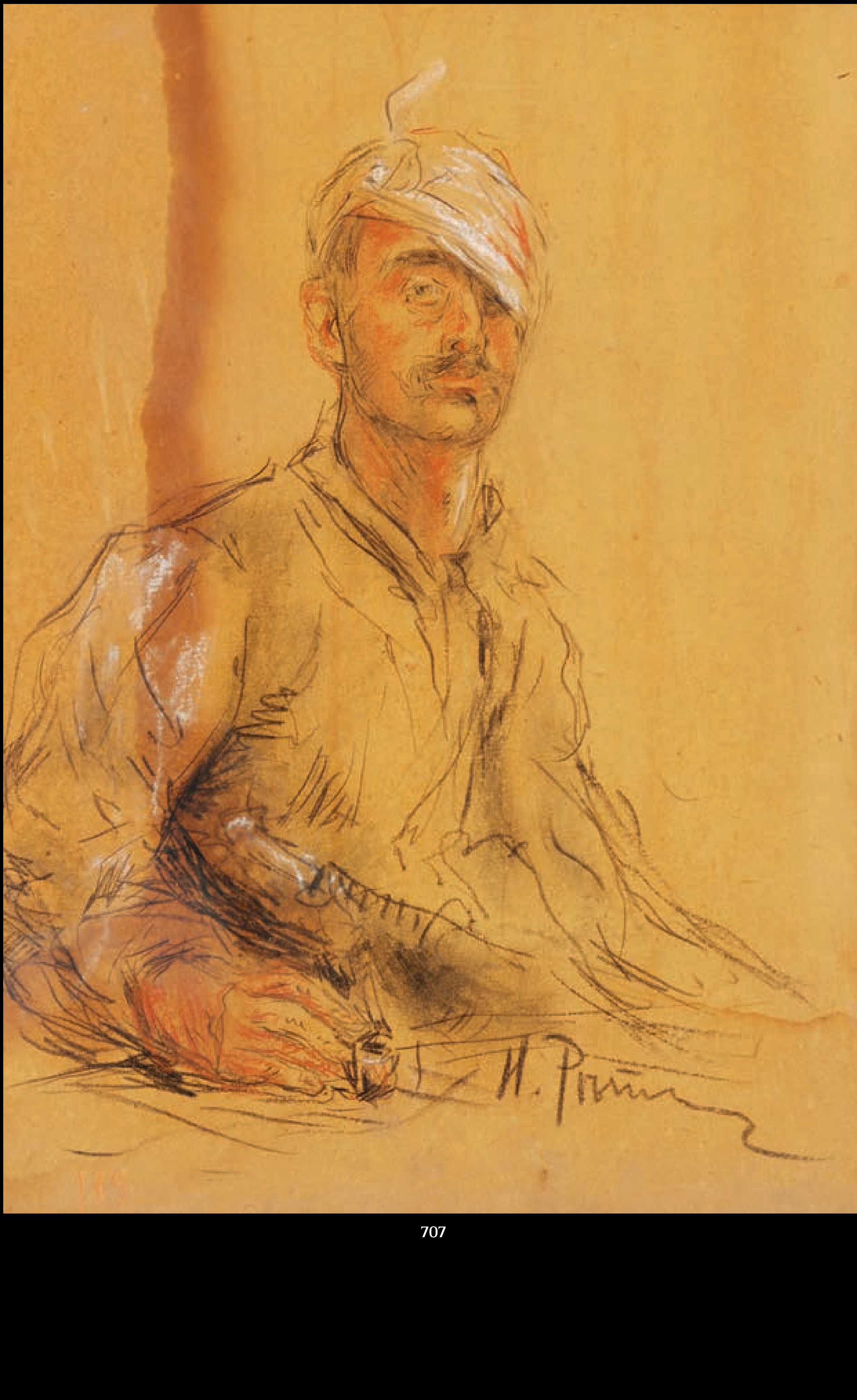
b. Tschuguev, Kharkiv province 1844, d. Kuokkala (Repino), Finland 1930

A wounded cossack from The Black Sea. Study for "Cossacks from the Black Sea Coast". Signed I. Repin (in Cyrillic). Charcoal and pastel on paper mounted on cardboard. Visible size 46 x 33 cm.

This work is obviously a study for the more detailed oil study with a similar motif and measurements 96 x 69 cm. The cossack was used in the final painting "Cossacks from the Black Sea Coast" dated 1908 with measurements 360 x 254. After the poor reception of this painting, Repin chose to rework it 1909-1919. In the completed painting the present study is used with the cossack's bandaged head and a part of his shoulder, seen to the left.

Provenance: Arne Grundt (b. Halden 1886, d. Oslo 1975), Norwegian Consul in Wiborg and Director of Wiborg Timber Company, resident in Wiborg 1909-1939. Wiborg was situated in Finland at this time, and during the three decades Arne Grundt met Russian refugees who crossed the Russian-Finnish border at Wiborg. The refugees often sold property brought along during their escape, and Arne Grundt acquired several items, including this work. At the outbreak of the Winter War 1939, the Grundt family had to flee to Norway in a hurry, so they quickly ripped the family's artworks down from the walls and cut some out of the frames to take them with them. Thence by descents until today.

DKK 50,000-75,000 / € 6,700-10,000



707



Ilya Repin: "Reply of the Zaporozhian Cossacks to Sultan Mehmed IV of the Ottoman Empire". The first version from 1880-1891. (The State Russian Museum in St. Petersburg).



Ilya Repin: "Reply of the Zaporozhian Cossacks to Sultan Mehmed IV of the Ottoman Empire". The second version from 1893. (The Kharkiv Art Museum).

708

ILYA REPIN

b. Tschuguev, Kharkiv province 1844, d. Kuokkala (Repino), Finland 1930

Two cossacks. Study for the "Reply of the Zaporozhian Cossacks to Sultan Mehmed IV of the Ottoman Empire". Signed I. Repin (in Cyrillic). Oil on canvas. 58 x 50 cm.

The "Reply of the Zaporozhian Cossacks to Sultan Mehmed IV of the Ottoman Empire" exists in two versions with smaller differences. The first was completed 1880-1891 with the measurements 203 x 358 cm and is at the State Russian Museum in St. Petersburg. The other was completed 1893 with the measurements 174 x 265 cm and is at the Kharkiv Art Museum. None of the cossacks on the present study are retrievable on the first version, while both cossacks on the present study is recognized on the second version.

Provenance: Arne Grundt (b. Halden 1886, d. Oslo 1975), Norwegian Consul in Wiborg and Director of Wiborg Timber Company, resident in Wiborg 1909-1939. Wiborg was situated in Finland at this time, and during the three de-cades Arne Grundt met Russian refugees who crossed the Russian-Finnish border at Wiborg. The refugees often sold property brought along during their escape, and Arne Grundt acquired several items, including this work. At the outbreak of the Winter War 1939, the Grundt family had to flee to Norway in a hurry, so they quickly ripped the family's artworks down from the walls and cut some out of the frames to take them with them. Thence by descents until today.

DKK 100,000-150,000 / € 13,500-20,000



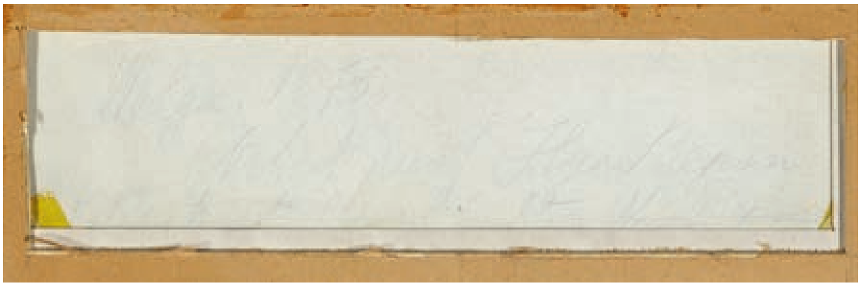
708

ИЛЬЯ РЕПИН, Г. ЧУГУЕВ, ХАРЬКОВ, Д. КУОККАЛА (РЕПИНО), ФИНЛЯНДИЯ, 1930

Два казака. Эскиз для картины “Запорожцы пишут письмо Мехмеду IV, Султану Османской империи”. Табличка. Подписано И. Репин (русским шрифтом). Масло на холсте. 58 x 50 см.



709



709

ILYA REPIN

b. Tschuguev, Kharkiv province 1844, d. Kuokkala (Repino), Finland 1930

A raft on the river Volga in a drawn sketched frame with a sparrowhawk above. Signed and dated I. Repin 1870 Tuesday June 16 (in Cyrillic). Inscribed on the reverse (in Cyrillic) by the artist's daughter, Vera Repin: "I hereby confirm that this is a work by Professor Ilya Repin". Pencil on paper. Visible size 19 x 23 cm.
Provenance: Acquired by the present owner in Finland.

DKK 40,000-50,000 / € 5,400-6,700



710

710

IVAN IVANOVICH SHISHKIN

b. Yelabuga 1832, d. St. Petersburg 1898

Russian summer landscape at Ostrovki near the Neva River. Signed Shiskin Ostrovki (in Cyrillic). Oil on cardboard. 35 x 40 cm.
Ostrovki is situated at the Neva River between St. Petersburg at the Gulf of Finland and Schlisselburg at Lake Ladoga.

Provenance: Arne Grundt (b. Halden 1886, d. Oslo 1975), Norwegian Consul in Wiborg and Director of Wiborg Timber Company, resident in Wiborg 1909-1939. Wiborg was situated in Finland at this time, and during the three de-cades Arne Grundt met Russian refugees who crossed the Russian-Finnish border at Wiborg. The refugees often sold property brought along during their escape, and Arne Grundt acquired several items, including this work. At the outbreak of the Winter War 1939, the Grundt family had to flee to Norway in a hurry, so they quickly ripped the family's artworks down from the walls and cut some out of the frames to take them with them. Thence by descents until today. *DKK 400,000-500,000 / € 54,000-67,000*



711

711 CD

ALEXANDER NICOLAJEVICH AVERIN

b. Noginsk outside Moscow 1952

Two young Russian women and two children with model ships at the coast of the Black Sea on Crimea. Signed Averin (in Cyrillic). Oil on canvas. 80 x 100 cm.

DKK 20,000-25,000 / € 2,700-3,350



712

712
EL LISSITZKY
b. Pochinok 1890, d. Moscow 1941

"Beat the Whites with the Red Wedge". Suprematist revolutionary poster from the Russian Civil War between the Tsar supporters and the Revolutionary Troops. 1919-1920. Signed in print with Cyrillic monogram LL. Lithograph in colours mounted on cardboard. Sheet size 48 x 59 cm.

Provenance: Seller's father, the Danish architect Poul Erik Skriver, editor for Arkitektens Forlag. Poul Erik Skriver received the work for his 50th birthday 1968 from the Danish architect Ole Thommesen (1919-2005), professor at The Royal Danish Academy of Fine Arts, School of Architecture, and a Danish collector of modern art.

DKK 80,000-100,000 / € 11,000-13,500

Three Icons Formerly in the Collection of the Norwegian Commercial Attaché Richard Zeiner-Henriksen Lot 716-717-718

The highlight of this year's summer auction was, without a doubt, the Norwegian commercial attaché Richard Zeiner-Henriksen's Russian Collection. Among several icons, we sold "The Descent from the Cross" from the Novgorod School, 16th century, for DKK 4.6 million and "The Archangel St. Mikhail" from the Novgorod School, c. 1500, for DKK 4.1 million. It is therefore with great pleasure that we at this winter auction, among other items, can present three more icons from his collection, namely a "Shestodnev" six days icon from the Novgorod School, 16th century, "Christ's Entry into Jerusalem" from the Yaroslavl School, early 17th century, and a depiction of St. John the Baptist in the desert carrying a scroll and his own head from the Stroganov School, 17th century.

Richard Zeiner-Henriksen (1878-1965) lived in Russia during the first half of the 1900s and worked for both the oil company Nobel Brothers and The Norwegian General Consulate. In 1923, Zeiner-Henriksen and his family moved into an apartment in the Saltykov Palace, which at the end of the 1700s had been owned by Tsaritsa Catherine the Great and was later given to the Saltykov noble family. It was in these stately surroundings that Richard and Erica Zeiner-Henriksen began collecting Russian art and antiques. Their collection of icons, princely portraits, furniture, silver, glass and porcelain covers a large part of Russian history – from Ivan the Terrible in the 1500s over Tsaritsa Catherine the Great in the 1700s to the last Russian Tsar, Nicholas II, in the early 1900s.

In 1931, Richard Zeiner-Henriksen moved back to Norway for good. He had sent his family back home a few years earlier due to the more challenging conditions in Soviet Russia in the late 1920s. When Zeiner-Henriksen came back to Norway he started his own business and his collection of the Russian icons was placed in his apartment in Oslo. There were approx. 75 icons in total, of various sizes and all of them from the 16th and 17th century – mostly from the Novgorod school.

In 1950, Zeiner-Henriksen moved to a newly built villa outside Oslo where there was ample room for his collection, which he was immensely proud of. He exhibited the icons several times at places such as The Gothenburg Museum of Art (1927), The National Gallery in Oslo (1928) and not least at Louvre in Paris in 1958. The Louvre actually ended up offering to buy two icons of their own choice. Zeiner-Henriksen accepted their offer since the sale was also an official recognition of the high quality of his icons. In the years to follow, several other parties demonstrated their interest in these icons, and in the end Zeiner-Henriksen sold more than 20 icons to reputable antique dealers.

Richard and Erica Zeiner-Henriksen cared for the collection in their private home in Oslo for the rest of their lives, and it was later preserved by their son Richard "Dick" Zeiner-Henriksen until his death in 2016.



Richard Zeiner-Henriksen (1878-1965) in 1919, when he was 41 years old and a few years before he went to Russia.



Through the years Richard Zeiner-Henriksen's large collection of Russian icons became famous around the world and his knowledge was well-known among collectors and museums. He also participated in icon exhibitions several times, among others at Nasjonalgallieret (the National Gallery) in Oslo 1930 and at Louvre in Paris 1958. From time to time he sold some icons to interested museums and antique dealers.

A Russian Collection, Property of the Norwegian Commercial Attaché Einar Krane and His Wife, Ekaterina Krane Lot 747-748-749 and 820

At this Russian auction, we can present three icons and a glass from Einar and Ekaterina Krane's Russian collection.

Einar Krane was born in the Norwegian city Tønsberg 1885 and died in Oslo 1958. In 1905, he travelled to Russia, where he was employed as a commercial attaché at the Norwegian Embassy in Moscow. In Russia, he entered into a second marriage, this time with a woman named Ekaterina, who was born in Russia in 1885. Einar himself also had family ties to Russia, since his uncle Karl Reinius was born in there. Karl Reinius also worked at the Norwegian Embassy in Moscow 1940-1946.

Ekaterina Krane's father had amassed a substantial art collection before the Russian revolution took place in 1917. Ekaterina inherited this art collection and Einar Krane also became an owner of the collection through their marriage. Very little information about this art collection exists, but it has presumably consisted of, among other items, 100 high-quality Russian icons. Several of these icons are mentioned and depicted in Helge Kjellin's book "Russiske Ikoner i Norsk og Svenske Eie" (Russian Icons in Norwegian and Swedish Ownership) from 1956. For example, from the Novgorod School, 14th century: "The Holy Prophet Elijah" (page 108), from the Novgorod School, 15th century: "Christ Pantocrator" (p. 42) and from the Novgorod School, 15th century: "Archangel Mikhail", "The Mother of God" and "The Apostle Peter" (p. 148). It also seems that Einar Krane expanded his father-in-law's collection in Russia with even more Russian artefacts.

In the Soviet Union, it was rare to be a private homeowner, but Einar Krane was allowed to buy a large villa at Buzheninovskaja 8 (today Rossolimo) in Moscow's present-day Khamovniki district. The villa was purchased by the Swedish Embassy in 1941 in connection with Einar and Ekaterina Krane's planned return trip to Norway the same year. Due to Germany's attack on the Soviet Union the journey home was postponed, and the Krane family instead fled to Samara east-southeast of Moscow, where Einar worked at the Norwegian Legation. It only became possible for Einar and Ekaterina Krane to leave the Soviet Union in 1946. After that, Einar Krane primarily stayed in Oslo, while Ekaterina Krane settled in Stockholm.

Einar and Ekaterina Krane managed to bring large parts of their art collection with them out of Russia. The collection was mainly stored in Stockholm until the death of Ekaterina Krane in 1974. Before this the couple had decided to sell parts of the collection, and Ekaterina Krane also sold several items in 1959, the year after Einar Krane's death. Both the National Gallery in Oslo and the Nationalmuseum in Stockholm purchased several icons from the Krane family, and some of the other icons were also sold to European collectors.



*Einar Krane (1885-1958) in the late 1940s.
After his diplomatic career in Russia he was now living
in Norway, while his Russian collection was in Stockholm.*

*To the left, from the Novgorod School, 14th century:
"The Holy Prophet Elijah", and to the right, from the Novgorod
School, 15th century: "Christ Pantocrator". Both reproduced
after Helge Kjellin's book, where the icons are mentioned
as beeing part of Einar Krane's collection.*





A Danish Private Collection of Russian Icons
Lot 713-715, 719-721, 723, 725-727, 730, 732-734, 737-738, 740-742, 745-746, 750-751, 754-755, 757-758 and 761

This private Danish collection consists of Russian icons from the late 1500s to approximately 1750.

The Danish icon collector says the following about the collection: "My passion for icons started about 30 years ago when I found a small Mother of God icon in an antique shop in Copenhagen. I have never been a religious person but became fascinated by the icons as artwork, the beautiful radiance, tranquillity and religious significance for millions of Russians through hundreds of years. My collection previously consisted of more than 150 icons. And as my interest grew, I made more and more visits to icon museums, went to auction previews and visited the European icon galleries as often as possible. I therefore gradually refined the collection to its present size of 28 icons."

Several of the Danish collector's icons come from The Egon Sommer Collection, which stands as the most important private collection of Russian icons in Denmark.

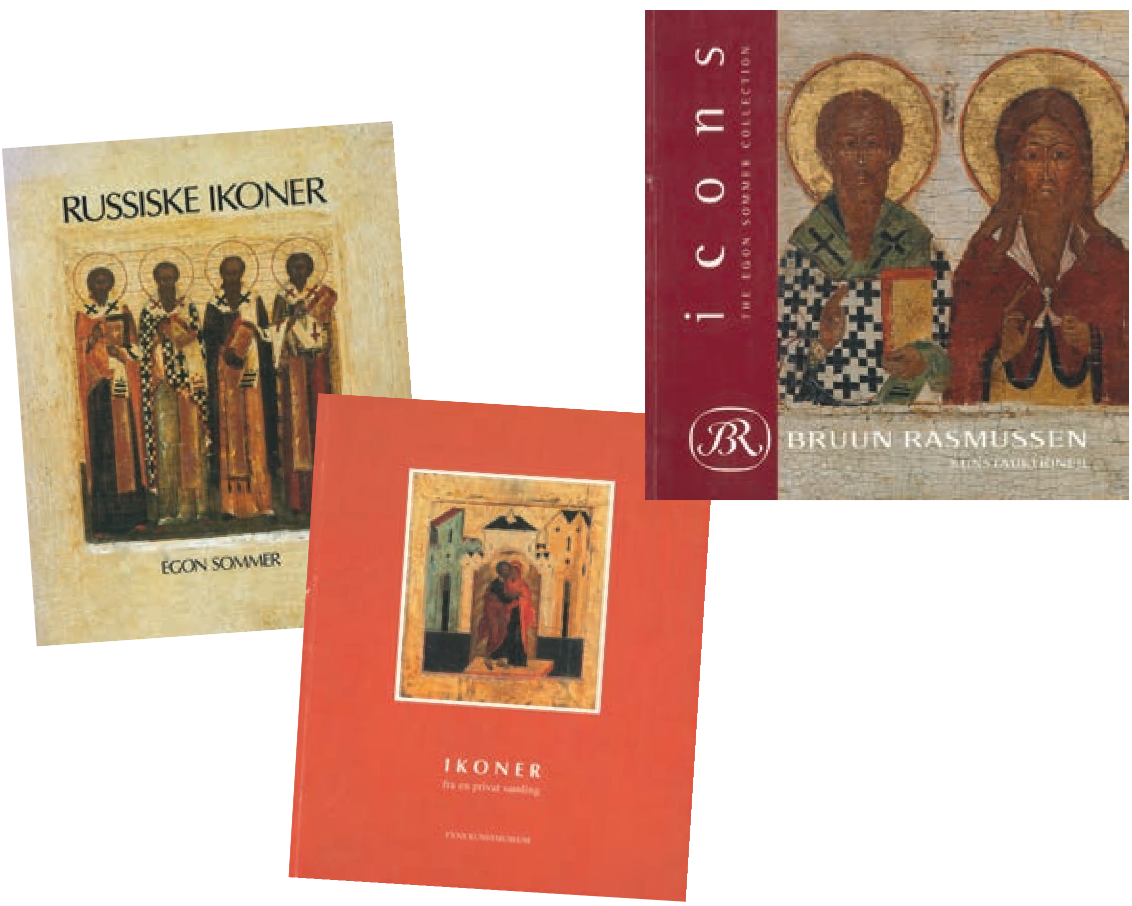
Egon Sommer (1921-2013) made his career in the timber exporting industry. He began collecting icons in the beginning of the 1960s where his exporting business took him on many trips throughout Europe. Here, he bought some of his first icons and established connections with other collectors and dealers of icons. During the next five decenniums, he acquired icons from auction houses and galleries in Europe and in the US. Among some of the best pieces in his collection were icons from the collections of the Italian ambassador to Moscow, Count Lanza, and the American collector George A. Hann.

Egon Sommer also took a great interest in the history of icons, and in 1988 he published "Russiske ikoner" (Russian Icons), the first Danish book on Russian icons. The Egon Sommer collection has been exhibited several times, including solo exhibitions at Esrum Kloster, Koldinghus and Fyns Kunstmuseum.

In 2004, a large part of the Egon Sommer collection was sold by Bruun Rasmussen as one lot (auction 732, lot no. 2113). Later, a part of this collection was donated to Sorø Museum, west of Copenhagen, where it now forms the backbone of the museum's permanent icon collection.



The Danish collector of Russian icons, Erik Sommer (1921-2013). He wrote the first Danish book about icons in 1988 and participated in many icon exhibitions in Denmark, among others at Fyns Kunstmuseum in 1993. Finally his collection was sold at Bruun Rasmussen Auctioneers in 2004.





713

713
NORTH RUSSIAN SCHOOL, 17TH CENTURY

A Russian icon depicting the Transfiguration. Christ in the Heavenly light on the mountain Thabor with St. Moses and St. Elijah, the three disciples Peter, James and John throwing themselves to the ground in subjection. Tempera on wood panel with kovcheg. North Russian School, 17th century. 30.5 x 25 cm.
The motif is one of the most important of the twelve great feats.

Provenance: A Danish Private Collection of Russian Icons. Formerly acquired in Germany. *DKK 40,000-50,000 / € 5,400-6,700*



714

714

RUSSIAN ICON, 17TH CENTURY

A Russian icon with an unusual depiction of the Ascension of Christ. The savior portrayed between Archangels, the Mother of God and Disciples. Above the Savoir is carried to the heavens by Angels with trumpets and on the border the New Testament Trinity. Tempera on wood panel with kovcheg. 17th century. 35.5 x 30 cm.

Provenance: A Danish Private Collection of Russian Icons. Formerly Zoetmulder Ikonen, Amsterdam. *DKK 70,000-80,000 / € 9,400-11,000*



Recto



715 *Cropped*

715

RUSSIAN ICON, LATE 18TH CENTURY

A very rare Russian double-sided tabletka depicting a calender month of celebrated saints and events in three registers. Tempera on several layers of canvas on gilded ground. Late 18th century. Later mounted in a wood panel with double kovcheg. 26 x 22 cm.

Tabletkis were executed on gesso-stiffened cloth or vellum. They were made to be displayed on the analoi, a podium-like stand on which an individual icon was placed in the center of the church. A tabletki functioned to show those entering the church what saint or festival or special icon type was being celebrated on a given day or during a given time. Being painted on both sides, and generally very thin, tabletkis were easier to keep and store as a set for the entire year than full-scale icons painted on boards would have been.

Provenance: A Danish Private Collection of Russian Icons. Formerly Kunst aus Russland, Berlin.

DKK 50,000-60,000 / € 6,700-8,050





716
NOVGOROD SCHOOL, 16TH CENTURY

A Russian ”shestodnev” six days icon depicting the liturgical week: The descent from the Cross, The Convocation of the Archangels, The Beheading of St. John, The Annunciation, Jesus washing the feet of the Disciples and The Crucified Jesus Christ. Tempera on wood panel with a kovcheg. Novgorod School, 16th century. 28.5 x 23 cm.
Provenance: Acquired by the Norwegian Commercial Attaché Richard Zeiner-Henriksen (1878-1965) in Russia 1922-1931.

Thus, the present icon comes from Richard Zeiner-Henriksen's original collection of around 75 icons. He passed it on to his cousin's daughter, art historian Ingri Krogh-Fladmark (1918-2012) as a wedding present July 8 1942, when she married Per Skou (1911-1982) in Oslo. Thence by descent until today.

The family relations between Ingri Skou and Richard Zeiner-Henriksen were as follows: Hans Theodor Henriksen (1812-1888) married Malene Zeiner (1811-1891). Among several children, they had the two brothers Herman Fredrik Zeiner-Henriksen (1842-1924) and Peter Thorvald Zeiner-Henriksen (1844-1918). Herman got the daughter Bergljot Zeiner-Henriksen (1889-1979) and Peter got the son, Richard Zeiner-Henriksen (1878-1965), who then were cousins. Furthermore, Bergljot got the daughter Ingri Krogh-Fladmark, while Richard got the son Richard "Dick" Zeiner-Henriksen (1924-2016), who then were second cousins.

DKK 300,000-400,000 / € 40,500-54,000



Ingri Krogh-Fladmark and Per Skou on their wedding day July 8th, 1942.



716

НОВГОРОДСКАЯ ШКОЛА, 16 ВЕК
Российская икона “Шестоднев”, изображающая литургическую неделю: Снятие с креста, Собрание Архангелов, Усекновение главы Иоанна Предтечи, Благовещение, Умовение Ног и Распятие. Темпера на деревянном панно/ковчег. 28.5 x 23 см.


АНГЛЪ



717

STROGANOV SCHOOL, 17TH CENTURY

A Russian icon depicting St. John the Baptist in the desert carrying scroll and his own head in a chalice, while he looks at us with his other head on his neck. Tempera on wood panel covered by oklad with blue, green and yellow cloisonné enamel formed as flowers and scrolling foliage on white ground. Stroganov School, 17th century. 32 x 27 cm.

The Baptist is often depicted in iconography with wings. These do not symbolize that the Precursor was literally an angel (for he was not, contrary to the error of origin), but rather call to mind that the Baptist served a quasi-angelic office. For the angels are appointed as the ministers between God and men, and it was St. John who went before our Lord to prepare his way. The very word angel means messenger, and this fits well with St. John's role as the voice crying out in the wilderness. On account of the manner of his martyrdom, the Baptist is regularly depicted in iconography with two heads: One firmly attached to his body, and another upon a plate or in a chalice either in his hands or at his feet. This recalls the tradition of depicted martyrs together with reminders of their martyrdom.

Exhibited: A La Vieille Russie in New York, 1962 no. 62.

Provenance: Acquired by the Norwegian Commercial Attaché Richard Zeiner-Henriksen (1878-1965) in Russia 1922-1931 and later bought directly from him. Thus, the present icon comes from Richard Zeiner-Henriksen's original collection of around 75 icons.

DKK 100,000-150,000 / € 13,500-20,000





СТРОГАНОВСКАЯ ШКОЛА, 17 ВЕК

Русская икона с изображением Святого Иоанна Предтеча - Ангел пустыни, несущего свиток и усекновению голову в чаше. Темпера на деревянном панно, покрытая окладом с искусным цветочным рисунком в эмали клуазоне. 32 x 27 см.



717

718

YAROSLAVL SCHOOL, EARLY 17TH CENTURY

A highly important Russian icon depicting ”Jesus’s Entry into Jerusalem”. Behind Christ, His disciples follow, usually lead by Peter and John – both Apostles being described as “pillars of the Church” by the Fathers. The end of Lent and the beginning of Holy Week is heralded by Palm Sunday, which remembers the triumphal entry of Christ into Jerusalem on the back of a donkey (Matthew 21:1-11). This is a key event in Christ’s ministry, and so as well as being celebrated since antiquity. Tempera on wood panel. Yaroslavl School, early 17th century. 49 x 34 cm.

Christ enters the gate of Jerusalem on horseback (known in the West as Palm Sunday and one of the major feasts of the church) with his entourage in triumph (from the left) the citizens bearing palm branches and crying "hosanna". Children are shown collecting the branches that they have cut down from the palm trees. The ancestry of the design can be traced to Byzantine icons. Already in the tenth century, all the elements of the composition are present in detail. The iconography owes its ultimate origin to the imperial Roman adventus – the visit of the emperor, or a high ranking official of the state to a city. The higher the rank of the visitor the further out of the city came the officials and citizens to greet him.

Provenance: Acquired by the Norwegian Commercial Attaché Richard Zeiner-Henriksen (1878-1965) in Russia 1922-1931 and later bought directly from him. Thus, the present icon comes from Richard Zeiner-Henriksen's original collection of around 75 icons.

DKK 800,000-1,000,000 / € 110,000-135,000

ШКОЛА В ЯРОСЛАВЛЕ, НАЧАЛО 17 ВЕКА

Русская икона, изображающая “Вход Иисуса в Иерусалим”. Темпера на деревянном панно. 49 x 34 см.

Описание в Евангелии от Матфея

Евангелие от Матфея (21:1-7) повествует, что апостолы по указанию Иисуса берут в Вифании ослёнка и ослицу (по слову Иисуса, хозяева не препятствуют им).

Иисус въезжает верхом на осле в Иерусалим, где его встречает народ, полагая на дорогу одежду и пальмовые ветви с восклицаниями: “осанна Сыну Давидову! благословен Грядущий во имя Господне! осанна в вышних!” Мф. (21:9).

В Иерусалимском Храме Иисус опрокидывает столы меновщиков и продавцов скота, говоря: ”написано, — дом Мой домом молитвы наречется; а вы сделали его вертепом разбойников” (Мф. 21:13), чем вызывает недовольство служителей, однако те не смеют взять его, опасаясь народа.

После этого к Иисусу подходят слепые и хромые, и он исцеляет их (Мф. 21:14).

Иисус покидает Иерусалим и проводит ночь в Вифании (Мф. 21:17).

Описание у других евангелистов

Вход Иисуса Христа в Иерусалим описан всеми четырьмя евангелистами, о нём повествуют и Марк (в 11-й главе своего Евангелия), и Лука (в 19-й главе), и Иоанн (в 12-й главе). Описание событий, которое дают Марк и Лука, во многом очень похоже на описание, приведённое евангелистом Матфеем, хотя и отличается отдельными деталями. Евангелисты Марк и Лука сообщают, что Иисус, приближаясь к Иерусалиму и находясь вблизи Елеонской горы, рядом с Виффагией и Вифанией, посылает двоих своих учеников за молодым ослом, которого те находят, отвязывают и приводят к Нему. Будучи научены Иисусом, на вопрос «зачем отвязываете?» они отвечают, что он (ослёнок) надобен Господу.



718







719

719
STROGANOV SCHOOL, C. 1600

A Russian icon depicting St. Alexei the Metropolit of Moscow. Tempera on wood panel with kovcheg. 31 x 26 cm.
Exhibited: Malmø Museum 1988, Fyns Kunstmuseum 1993, GeoArt Frederiksværk 1997, Koldinghus 1998, Horsens Museum 1999.

Literature: "Icons in Esrum, Catalogue of the Egon Sommer Collection", reproduced p. 54.

Provenance: A Danish Private Collection of Russian Icons. Formerly H. Korban, Vienna; The Egon Sommer Collection; A private Danish collection.

DKK 25,000-30,000 / € 3,350-4,050



720

720
RUSSIAN ICON, 18TH CENTURY

A Russian icon depicting Saints Boris and Gleb on horseback. Tempera on wood panel with kovcheg. 18th century in 14th century style. 29 x 23 cm
The painter of the present icon has most likely seen the original icon of the Saints Boris and Gleb, now in the State Tretyakov Gallery in Moscow.

Provenance: A Danish Private Collection of Russian Icons. Formerly a private Norwegian collection.

Literature: Engelina Smirnova, "Moscow Icons 14th-17th century", 1989, page 39-41.

DKK 20,000-25,000 / € 2,700-3,350



721

721
RUSSIAN ICON, C. 1600

A large and rare Russian iconostasis church icon depicting the Presentation of Christ in the Temple. Mary, the Mother of Jesus, at the center and on the right St. Simeon. Tempera on wood panel with kovcheg. C. 1600. 42 x 37.5 cm.
The size suggests an origin in the Festival Tier of an iconostasis in a smaller church. The Presentation of Christ is one of the 12 most important Russian Feast days.

Provenance: A Danish Private Collection of Russian Icons. Formerly acquired at Jackson's Auctioneers, Cedar Fall, USA.

DKK 100,000-125,000 / € 13,500-17,000

РУССКАЯ ИКОНА, 1600 Г.

Большая и редкая русская церковная икона из иконостаса, изображающая Сретение Господне. В центре изображена, а право св. праведный Симеон Богоприимец. Темпера на деревянной доске с ковчегом. 1600 г. 42 x 37.5 см.



722



723



722

STROGANOV SCHOOL, C. 1600, ATTRIBUTED TO

A Russian icon panel depicting The Holy Great Prince Vladimir (at the centre), Equal of the Apostles, flanked by the saints St. Katharina, St. Simeon Stylites, St. Anthony, St. Theodosius, St. Ivan, St. Vladimir, St. Konstantin, St. Vasili, St. Tikhon, St. Sergius, St. Isaac, St. Nikita and St. Anna. Stroganov School, c. 1600, attributed to. Tempera on wood panel. Icon 7 x 32 cm. In later frame 23 x 57 cm.
Few names in the annals of history can compare in significance with the name of St. Vladimir, the Baptizer of Russia, who stands at the beginning of the spiritual destiny of the Russian Church and the Russian Orthodox people.

Provenance: Purchased by the formerly owner in St. Petersburg 1931.

DKK 40,000-50,000 / € 5,400-6,700

СТРОГАНОВСКАЯ ШКОЛА, 1600 Г.

Русская икона панель со святыми и центральным изображением святого Владимира в сопровождении святых – Св. Екатарины, св. Симеона Столпника, св. Антона, св. Феодосия, св. Иоанна, св. Владимира, св. Константина, св. Василия, св. Тихона, св. Сергия, св. Исаака, св. Никиты и св. Анны. Вероятно написана царским иконописцем. Темпера на деревянной панели. 1600 г. Икона 7 x 32 см. Рама (поздней датировки) 23 x 57 см.

723

NORTH RUSSIAN SCHOOL, LATE 17TH CENTURY

A large Russian church icon depicting King David showed in half length pointing towards an open scroll, from the Prophet Tier of a church iconostasis. Tempera on thick wood panel with kovcheg. North Russian School, late 17th century. 74 x 52 cm.
Exhibited: GeoArt Frederiksværk 1997, Koldinghus 1998, Horsens Museum 1999.

Literature: Egon Sommer, "Russiske ikoner", 1988, reproduced on front page. "Icons in Esrum, Catalogue of the Egon Sommer Collection", reproduced p. 115.

Provenance: A Danish Private Collection of Russian Icons. Formerly The Egon Sommer Collection.

DKK 60,000-80,000 / € 8,050-11,000



725

724
RUSSIAN ICON, 17TH CENTURY

A Russian icon depicting St. Vladimir the great and the twin brothers St. Cosmas, St. Damian, and others. 21.5 x 11 cm.

DKK 20,000-30,000 / € 2,700-4,050

РУССКАЯ ИКОНА, 17 ВЕК

Русская икона с изображением святых – Св. Владимира, Св. Космы и Св. Дамиана, а также других святых. Темпера на деревянной панели. 17 век. 21,5 x 11.



724





Recto

725
RUSSIAN ICON, LATE 18TH CENTURY

An extremely rare and complete miniature Russian folding and travelling iconostasis icon, comprising 15 panels mounted on brass cover. Christ is sitting in the centre in Majesty surrounded by the Virgin, St. John, Archangels, Saints, Feast days and church Fathers in four rows. Tempera on wood panels with kovcheg. Late 18th century. 18 x 80 cm.

Only few examples of these miniature folding iconostasis are known in private collections and the present example is likely to have been painted for travel use of a wealthy family.

Literature: H. J. Roozemond-van Ginhoven, "Ikon, Inspired Art, Icons from de Wijenburgh", 1980, related ex. no. 89 & 90.

Provenance: A Danish Private Collection of Russian Icons. Formerly a private Dutch collection.

DKK 125,000-150,000 / € 17,000-20,000

РУССКАЯ ИКОНА, КОНЕЦ 18 ВЕКА

Очень редкая и полная русская миниатюрная перевозная икона-складень (иконостас), состоящая из 15 панелей (частей), установленных на латунном основании. В центре изображен Спас на троне, сидящий на в окружении Богоматери, Св. Иоанна Предтечи, Архангелов, Святых, изображения праздников и пророков, изображенных в четыре ряда. Темпера на деревянной доске с ковчегом. Конец 18 века. 18 х 80 см.



726

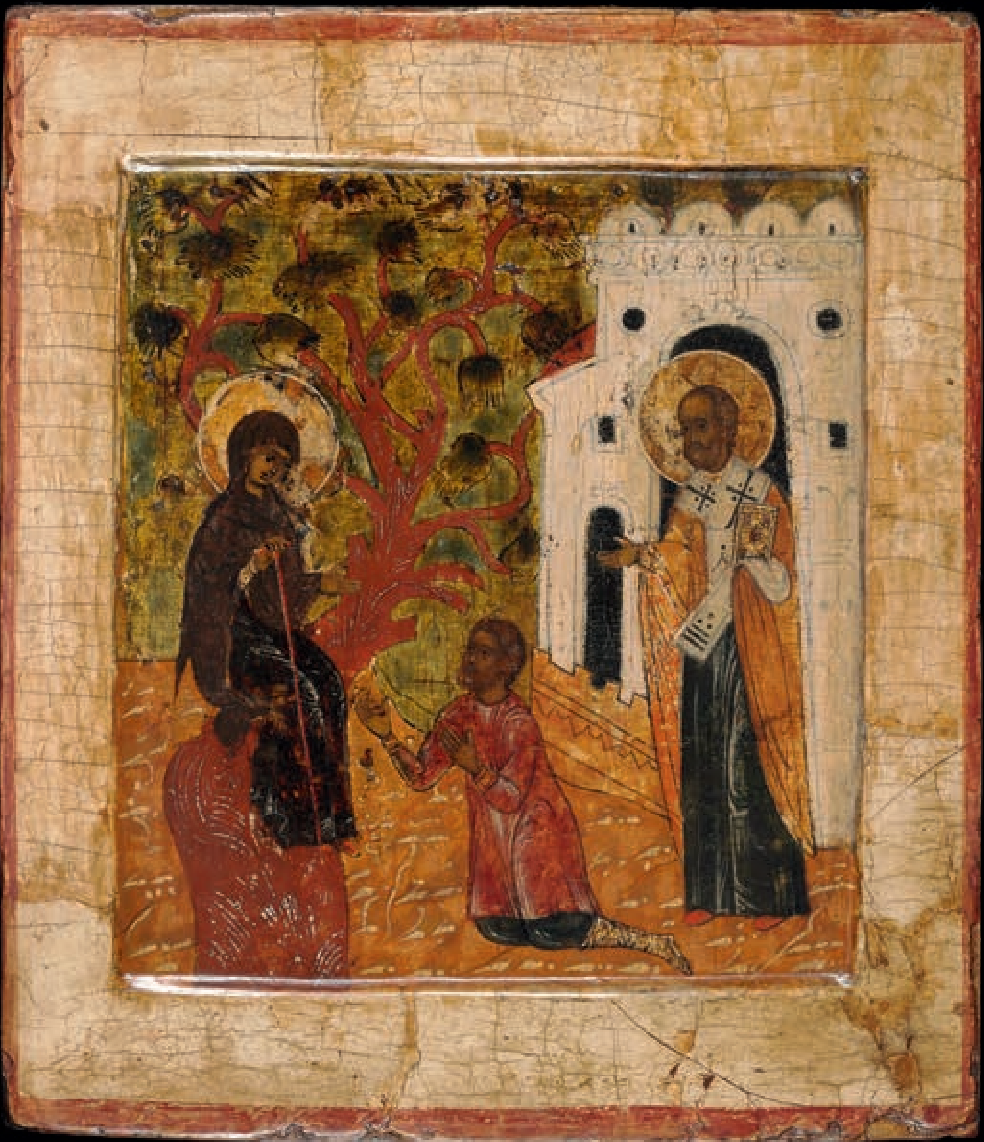
726
STROGANOV SCHOOL, 17TH CENTURY

A Russian icon depicting Tsarevich Dmitri and Prince Roman of Uglich and above The Old Testament Trinity. Tempera on wood panel with double kovcheg. Stroganov School, 17th century. 30.5 x 24.5 cm.
Exhibited: Malmø Museum 1988, Fyns Kunstmuseum 1993, GeoArt Frederiksværk 1997, Koldinghus 1998, Horsens Museum 1999, Icons in Esrum 2001.

Literature: Egon Sommer, "Russiske Ikoner", 1988, reproduced p. 140. "Icons in Esrum, Catalogue of the Egon Sommer Collection", reproduced p. 65.

Provenance: A Danish Private Collection of Russian Icons. Formerly H. Korban, Vienna; The Egon Sommer Collection; Private Danish collection.

DKK 40,000-50,000 / € 5,400-6,700



727

НОВГОРОДСКАЯ ЗЕМЛЯ, 1600 Г.

Редкая русская икона, изображающая Видение пономаря Георгия (в другом произношении – Юрыш). Богоматерь, сидящая на дереве, в сопровождении Святого Николая Чудотворца, повелевающая пономарю Георгию не ставить железный крест на Тихвинской церкви, а деревянный. Темпера на деревянной доске с ковчегом. Новгородская земля, 1600 г.
31.5 x 27.5 см.

727
NOVGOROD PROVINCE, C. 1600

A rare Russian icon depicting the Vision of the Sexton Georgiy Yuruish. The Virgin sitting in the tree with a messenger staff accompanied by St. Nicholas instructing the Sexton to replace the cross of the Tikhvine Church. Tempera on wood panel with kovcheg. Novgorod Province, c. 1600. 31.5 x 27.5 cm.
Literature: The Temple Gallery, Christmas 2005, no. 183. H. J. Roozemond-van Ginhoven, "Ikon, Inspired Art, Icons from de Wijenburgh", 1980, related ex. no. 38.

Provenance: A Danish Private Collection of Russian Icons. Formerly The Temple Gallery, London.

DKK 60,000 / € 8,050

728

YAROSLAVL SCHOOL, LATE 17TH CENTURY

A Russian icon depicting the Decollation of St. John Baptist. Tempera on wood panel with kovcheg. Yaroslavl School, late 17th century. 54 x 45 cm.

The motif is found in the story of the Gospel of Matthew about the wife of King Herod, Herodias, who wished the head of St. John the forerunner on a plate. In the top-left corner St. John is shown imprisoned, whilst in the centre John is shown bowed over ready for the executioner's sword, standing above his already decapitated body; above them an angel flies into a crown of martyrdom to St. John. To the right the executioner is shown giving St. John's head to Herodias' daughter, Salome. The combination of chronological events all shown "at once" is a common feature of icons. Sunday (September 11) is the commemoration of the Beheading of John the Forerunner in the churches, which follow the old calendar.

Exhibited: Albany Institute of History and Art in Washington 1943. A La Vieille Russie in New York, 1962 no. 67.

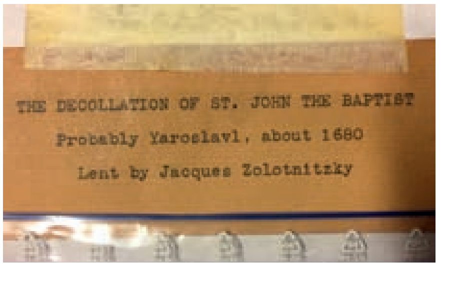
Provenance: Jacques Zolotnitsky, mentioned as no. 35, p. 108-109 in Paul Muratoff, "Thirty Five Russian Primitives. Jacques Zolotnitsky's collection", Paris 1931.

DKK 200,000-300,000 / € 27,000-40,500











728

ЯРОСЛАВСКАЯ ШКОЛА, 17 ВЕК

Русская икона с изображением усекновения главы Иоанна Крестителя. Темпера на деревянной панели с «Ковчегом». Конец 17-го века. 54 x 45.



729



729
RUSSIAN ICON, EARLY 17TH CENTURY

A Russian double scenery icon depicting the Annunciation of The Mother of God and The Narrative of Christ's Nativity, in the centre the newborn Christ swaddled in clothes. Tempera on wood panel with kovcheg. Early 17th century. Icon 20 x 12.5 cm. Frame (later) 26.5 x 19.5 cm.

DKK 30,000-40,000 / € 4,050-5,400



730

РУССКАЯ ИКОНА, 17 ВЕК

Редкая русская икона, изображающая расширенный Деиасус: Христос в центре, слева Богоматерь, Архангел Михаил и Св. Петр; справа Иоанн Предтеча, Архангел Гавриил и Св. Николай, по бокам - Святые Зосима и Савватий. Темпера на деревянной доске с ковчегом. 17 век. 25 x 55.5 см.

730

RUSSIAN ICON, 17TH CENTURY

A rare Russian icon showing an Extended Deesis, Christ in central position, on the left Mother of God, Archangel Mikhail and St. Peter; on the left St. John, Archangel Gabriel and St. Nicholas, on the edges Saints Zosima and Savattij. Tempera on thick wood panel with kovcheg. 17th century. 25 x 55.5 cm.

Provenance: A Danish Private Collection of Russian Icons.

DKK 100,000-125,000 / € 13,500-17,000



731

731
RUSSIAN ICON, 16TH CENTURY
A Russian icon depicting the miraculous and honorable second finding of the head of St. John the Baptist in a gold chalice found in the cave of Emesa in the 15th century by Archimandrite Markellos after several granted visions, at the top Christ and God the father appearing amidst clouds above and blessing the event. Tempera on wood panel, slightly kovcheg. 16th century. The Christ and God the father circle and frame was added in the 18th century. 35.5 x 30.5 cm.
A church was built in Emeas at the finding place to honor St. John. Inside the church a crypt was built and the honorable head was placed therein where it was venerated by the faithful and became responsible for many b eing healed of illnesses and diseases. *DKK 50,000-60,000 / € 6,700-8,050*

РУССКАЯ ИКОНА, 16 ВЕК
Русская икона с изображением второй, чудесной и почитаемой находки головы Иоанна Предчети в золотом известнике пещеры в Эмесе, кроме этого круг с изображением Христос и Бога-Отца, благославляющего событие. Темпера на деревянной панели, с «Ковчегом». 16-ый век. Рама и круг добавлены в 18-ом веке. 35,5 x 30,5



732

732
NOVGOROD SCHOOL, C. 1600, ATTRIBUTED TO

A rare large Russian icon showing the Raising of Lazarus. Christ making the sign of Blessing and raising Lazarus from the tomb in a mountain cave. Tempera on thick wood panel with kovcheg. Novgorod School, c. 1600, attributed to. 48.5 x 49 cm.
The motif is one of the most important 12 great Feasts and the icon was once in the Festival Tier of a church iconostasis.

Provenance: A Danish Private Collection of Russian Icons. Formerly a German collection.

DKK 80,000-100,000 / € 11,000-13,500



733

733
RUSSIAN ICON, C. 1700

A Russian icon depicting St. Nicholas holding an open Bible, Christ and the Mother of God on the sides, Archangel and female Saint on the border. Tempera on wood panel with kovcheg. C. 1700. 38 x 32 cm.

Exhibited: Fyns Kunstmuseum 1993, GeoArt Frederiksværk 1997, Koldinghus 1998, Horsens Museum 1999, Icons in Esrum, 2001.

Literature: Egon Sommer, "Icons in Esrum. Catalogue of the Egon Sommer Collection", reproduced p. 89.

Provenance: A Danish Private Collection of Russian Icons. Formerly The Egon Sommer Collection; Private Danish collection.

DKK 25,000-30,000 / € 3,350-4,050



734

734

RUSSIAN ICON, EARLY 17TH CENTURY

A large Russian chapel icon depicting the Virgin of Smolensk. Mary, the Mother of Jesus, holding the child on the arm while pointing towards the Child, Christ in frontal position holding a scroll and making the sign of blessing. Tempera on wood panel with kovcheg. Early 17th century.
50 x 42 cm.
The size suggests an origin from an iconostasis in a smaller chapel.

Provenance: A Danish Private Collection of Russian Icons. *DKK 80,000-100,000 / € 11,000-13,500*



735

735
A PAIR OF RUSSIAN ICONS, 16TH/17TH CENTURY

A pair of important Russian icons depicting shoulder-length images of St. Gabriel and St. Mikhail. Tempera on panel. 16th/17th century. 23 x 18 cm each. Mounted in one frame 55 x 34.5 cm.

St. Gabriel is an angel who serves as a messenger for God to certain people. He is one of the three archangels. St. Gabriel is mentioned in both the Old and the New Testaments of the Bible. St. Mikhail the Archangel (is above all the others in rank) is not a saint, but rather he is an angel, and the leader of all angels and of the army



of God. St. Mikhail has four main responsibilities as we know from Christian tradition, to combat Satan, to escort the faithful to heaven at their hour of death, to be a champion of all Christians, and the Church itself and to call men from life on Earth to their heavenly judgment.

DKK 300,000-400,000 / € 40,500-54,000

РУССКИЕ ИКОНКИ, 16-17 ВВ

Пара редких русских икон с изображением арх. Гавриила и арх. Михаила. Темпера на деревянной панели. 16-17 вв. Каждая икона
23 x 18. Смонтирована на общей раме 55 x 34,5.



736

RUSSIAN ICON, 16TH CENTURY

An early, unusually large iconostasis Mother of God ”Tikhvinskaya” icon. Tempera on wood panel with kovcheg. 16th century. 113 x 72 cm.

The iconography of the Tikhvin Mother of God (that protected the city of the same name) has a long history. It developed in Russia in the 15th century as a variant of the more formal Mother of God of Smolensk. This icon is a copy of one of the most famous Russian miraculous images. The miracle-working original was in the Tikhvin Monastery for several centuries until 1941, when the area was occupied by Nazis. Taken to Western Europe, it eventually was brought over the Atlantic, and now is at St. Peter and Paul's Cathedral in Chicago.

Related ex.: The Andrei Rublev Museum of Early Russian Art in Moscow, no. 946.

DKK 800,000-1,000,000 / € 110,000-135,000

РУССКАЯ ИКОНА, 16 ВЕК

Древняя и необычайно большая русская икона Тихвинская Божьей Матери из иконостаса. Темпера на деревянной доске с ковчегом. 16 век. 113 x 72 см.



736



737

737
RUSSIAN ICON, LATE 18TH CENTURY

An interesting large Russian folding and travelling iconostasis icon consisting of 13 panels, Christ in a green Mandorla raised to the sky by God supported by angels, surrounded by the Virgin, St. John, other saints, feast days and church Fathers. Tempera on wood panels with kovcheg. Late 18th century. 43 x 140 cm.

Provenance: A Danish Private Collection of Russian Icons. Formerly a German collection.

DKK 50,000-60,000 / € 6,700-8,050



РУССКАЯ ИКОНА, КОНЕЦ 18 ВЕКА
Интересная большая перевозная икона-складень (иконостас), состоящая из 13 частей. Иисус Христос в зеленой мандорле Славы, вознесшийся на Небо, поддерживаемый ангелами с предстоящими Богоматерью, Св. Иоанном, другими святыми, изображением праздников и пророков. Темпера на деревянной доске с ковчегом. Конец 18 века.
43 x 140 см.



738

738

NORTH RUSSIAN SCHOOL, LATE 16TH-EARLY 17TH CENTURY

A large Russian church icon depicting the Prophet Mikhail in half-length, dressed in traditional robe holding an open scroll. Tempera on thick wood panel with kovcheg. North Russian School, late 16th-early 17th century. 73.5 x 40.5 cm.

The icon was once in the Prophet Tier of a large church iconostasis.

Provenance: A Danish Private Collection of Russian Icons. On the reverse a label from an unknown Russian institution.

DKK 40,000-50,000 / € 5,400-6,700



739

739
RUSSIAN ICON, 17TH CENTURY

A Russian icon of the Korsun-Ephesus Mother of God flanked by St. Sergius and St. Ustinia. The Mother of God and the infant Christ are depicted in a cheek to cheek embrace with the Christ child holding a scroll, symbol of his wisdom. Tempera on wood panel with kovcheg. 17th century. 30.5 x 27.5 cm.

The Korsun Icon of the Mother of God is believed to be one of those painted by the holy Evangelist Luke, and it had been preserved in Ephesus. In 988, a copy of this icon was transferred from Korsun to Kiev by the holy Great Prince Vladimir and it came to be called the Korsun Icon. Later this icon was transferred to Novgorod, and from there to Moscow to the Dormition Cathedral in the Kremlin.

Related ex.: Helge Kjellin, "Russiske Ikoner i Svensk og Norske Eie", Oslo 1956, p. 94-95.

DKK 100,000-150,000 / € 13,500-20,000

РУССКАЯ ИКОНА,17-ЫЙ ВЕК

Русская икона с изображением «Корсунской» Божьей Матери в сопровождении св. Сергия и св. Устиньи. Темпера на деревянной панели с «Ковчегом». 17-ый век. 30,5 x 27,5.



740

740
NORTH RUSSIAN SCHOOL, 17TH CENTURY
A Russian icon depicting St. George and the Dragon. The warrior saint traditionally on horseback slaying the Dragon, the blessing hand of God in the clouds. Tempera on wood panel with kovcheg. North Russian school, 17th century. 29.5 x 23.5 cm.
Provenance: A Danish Private Collection of Russian Icons. Formerly in a private German collection; Kunst aus Russland, Berlin.
DKK 40,000-50,000 / € 5,400-6,700



741

741
NORTH RUSSIAN SCHOOL, EARLY 17TH CENTURY
A Russian icon showing the Fiery Ascent of the Prophet Elijah. The Prophet ascending to Heaven in a cloud of fire in a chariot drawn by winged horses. Tempera on wood panel with double kovcheg. North Russian School, early 17th century. 26 x 24 cm.
Provenance: A Danish Private Collection of Russian Icons. Formerly a private German collection.
DKK 40,000-50,000 / € 5,400-6,700



742

742
MOSCOW SCHOOL, 18TH CENTURY, ATTRIBUTED TO

A Russian calender icon depicting Saints and Feast days in four registers. Tempera on wood panel with double kovcheg. Moscow School, 18th century, attributed to. 31 x 26 cm.

Provenance: A Danish Private Collection of Russian Icons. Formerly a private Swedish collection.

DKK 20,000-30,000 / € 2,700-4,050



743

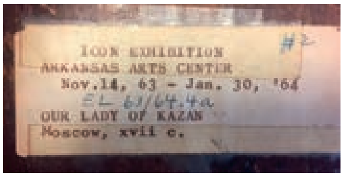
743

RUSSIAN ICON, 17TH/18TH CENTURY

A Russian Mother of God ”Kazanskaya” icon. Tempera on wood panel, mounted with chased and embossed silver-gilt oklad with scrolling foliage, large splendor halo with pierced edge, rizza formed as a robe richly decorated with pearls and facet cut glass stones in rosa, green, white and turquoise. Apparently no maker's mark. Icon 17th/18th century. Icon 33 x 28 cm. Kiot (later) 45 x 41 cm.

Exhibited: A La Vieille Russie in New York, 1962 no. 54. Arkansas Arts Center, 1963-1964 no. 2.

DKK 100,000-150,000 / € 13,500-20,000





РУССКАЯ ИКОНА, 17-18 ВВ

Русская икона Казанской Божьей Матери. Темпера на деревянной панели, мантия/одежда украшена жемчугом и камнями розового, зеленого, белого и бирюзового цветов. Монтирована на позолоченном серебряном окладе с орнаментикой в форме виноградной лозы и большой великолепной глорией с пресеченным краем. Икона 17-18 вв. Киот (смонтирован позднее) 45 x 41. Икона 33 x 28.



744

РУССКАЯ ИКОНА, 17-ГО ВЕКА

Русская икона, изображающая Иоанна Предтечи, держащего свиток с текстом из Евангелия от Иоанна гл. 1, стих 29-30 «Вот Агнец Божий, который берет на себя грехи мира». Темпера на деревянной панели с окладом и глорией из серебра с орнаментикой в форме гирлянды из цветов. В нижней части оклада присутствует надпись 22 марта 1775, а также отметка о пробе и количестве использованного серебра. Икона 17-го века. Оклад 18-го века. 30 x 25.

744

RUSSIAN IKON, 17TH CENTURY

A Russian icon depicting St. John the Baptist holding a scroll from John 1:29-30 in his right hand. Tempera on wood panel with finely executed silver rizza and halo embossed with scrolling foliage and repoussé flowers. Bottom of folded rizza edge with inscription "22 March 1775", fineness information and amount of silver used. Icon 17th century. Rizza 18th century. 30 x 25 cm.

DKK 150,000-200,000 / € 20,000-27,000



745

745
CENTRAL RUSSIAN SCHOOL, LATE 17TH CENTURY

An interesting icon of the Resurrection of Christ. The central image shows Christ's Descent into Hell, on the left the souls of the righteous emerging from the head of the monster of Hades, on the right Christ rises from his grave, at the top the walled Garden of Paradise. Tempera on wood panel with kovcheg. Central Russian School, late 17th century. 39.5 x 32.5 cm.

Provenance: A Danish Private Collection of Russian Icons. *DKK 30,000-40,000 / € 4,050-5,400*



746

746
RUSSIAN ICON, EARLY 18TH CENTURY

A large Russian icon depicting the Annunciation. The Archangel Gabriel stands against an architectural background holding the messenger staff and making a gesture of blessing towards the amazed Virgin, a dove representing the Holy Spirit descends towards Mary. Tempera on wood panel with kovcheg. Early 18th century. 46 x 51 cm.
The icon was once in the Festival Tier of a church iconostasis.

Literature: Jan Morsink Ikonen, catalogue 2002, no. 29.

Provenance: A Danish Private Collection of Russian Icons. Formerly a private Dutch collection; Jan Morsink Ikonen, Amsterdam. *DKK 80,000-100,000 / € 11,000-13,500*



747

NOVGOROD SCHOOL, EARLY 17TH CENTURY

A Russian icon depicting The Mother of God ”Vladimirskaya”. The Mother of God is represented half-length with Christ seated on her right arm tenderly embracing her neck with both his hands. Tempera on wood panel with kovcheg. Novgorod School, early 17th century. 27 x 24 cm.

Provenance: Acquired in Russia before 1946 by the Norwegian Commercial Attaché in Moscow Einar Krane (1885-1958) and his Russian wife Ekaterina Krane (1885-1974). Thence by descents until today.

DKK 100,000-150,000 / € 13,500-20,000



747

НОВГОРОДСКАЯ ШКОЛА, НАЧАЛО 17 ВЕКА

Русская икона с изображением Владимирской Божьей Матери. Божья Матерь изображена по пояс с Христом, сидящим на ее правой руке и нежно обнимающим ее шею обеими руками. Темпера на деревянном панно. Новгородская школа, начало 17 века. 27 х 24 см.



748
NOVGOROD SCHOOL, 17TH CENTURY

A Russian icon depicting St. Anthony of Rome standing in the front with his monastery in the back. Tempera on wood panel with kovcheg. Novgorod School, early 17th century. 31.5 x 27 cm.

The hagiographic account of the life of St. Anthony of Rome has only been known since the second half of the 16th century. It claims that Anthony was born in Rome and became an Orthodox monk there. After persecution of Eastern Orthodox believers started, he left the city and made a home at the seashore. Once, when he was standing on a stone and praying, a storm started, lifted the stone and in two days moved it along the sea to the city of Novgorod. Anthony, who did not speak Russian, was informed by a Greek merchant that he was in Novgorod, met with St. Nikita, the bishop of Novgorod, and obtained a permission to found the monastery at the site where his stone arrived at the shore.

Provenance: Acquired in Russia before 1946 by the Norwegian Commercial Attaché in Moscow Einar Krane (1885-1958) and his Russian wife Ekaterina Krane (1885-1974). Thence by descents until today. *DKK 150,000-200,000 / € 20,000-27,000*



748

НОВГОРОДСКАЯ ШКОЛА, НАЧАЛО 17 ВЕКА

Русская икона с изображением Преподобного Антония Римлянина на переднем плане на фоне монастыря. Темпера на деревянном панно/ковчег. 31.5 x 27 см.



749

NOVGOROD SCHOOL, EARLY 17TH CENTURY

A Russian icon depicting the Pokrov Mother of God. The Mother of God is depicted at center, hovering in mid air above the Holy doors of the sanctuary within a Russian-style onion domed church. A purple mantle drapes her arms, which are extended in prayer. Above her appears the figure of Christ, flanked by two angels who hold her protective veil. St. Andrew and his disciples stand below and to the right as witnesses to the vision, along with three bishops, and a group of apostles. Tempera on wood panel with kovcheg. Novgorod School, early 17th century. 28 x 23 cm.
This icon commemorates the Russian Feast of the Pokrov (which means both "Protection" and "veil").

Provenance: Acquired in Russia before 1946 by the Norwegian Commercial Attaché in Moscow Einar Krane (1885-1958) and his Russian wife Ekaterina Krane (1885-1974). Thence by descents until today.

DKK 200,000-300,000 / € 27,000-40,500



749

НОВГОРОДСКАЯ ШКОЛА, НАЧАЛО 17 ВЕКА
Русская икона Покровской Божьей Матери. Темпера на деревянном панно/ковчег. 28 x 23 см.



750

750

RUSSIAN ICON, LATE 17TH CENTURY

A Russian icon depicting the Dormition. The Virgin lying on the deathbed, above Christ holding the soul of the Virgin surrounded by Saints and Disciples on an architectural background. Tempera on wood panel with double kovcheg.
Late 17th century. 31.5 x 27.5 cm.
The motif is one of the most important twelve great Feasts.

Provenance: A Danish Private Collection of Russian Icons.

DKK 30,000-40,000 / € 4,050-5,400



751

751
RUSSIAN ICON, EARLY 18TH CENTURY
A Russian icon showing the Ascension of Christ. The Savior carried in a red Mandorla by two Angels, the Virgin and Disciples looking and praying, in a rocky landscape. Tempera on wood panel with double kovcheg. Early 18th century. 31.5 x 28 cm.
The motif is one of the most important twelve great Feasts.

Provenance: A Danish Private Collection of Russian Icons. Formerly Ikonenhandel Grassman, Berlin. *DKK 30,000-40,000 / € 4,050-5,400*



752

752
RUSSIAN ICON, MID-19TH CENTURY

A Russian iconostasis icon depicting The Prophet Zacharia. Tempera on wood panel with kovcheg. Mid-19th century. 88 x 43 cm.

The Holy Prophet Zachariah and the Righteous Elizabeth were the parents of the holy Prophet, Forerunner and Baptist of the Lord John. They were descended from the lineage of Aaron: Saint Zachariah, son of Barach, was a priest in the Jerusalem Temple.

DKK 20,000-25,000 / € 2,700-3,350

753
NORTH RUSSIAN SCHOOL, 16TH CENTURY

A pair of Russian monumental icons from a church iconostasis, part of the ancestor and prophet row. Both panels painted in two registers. Right paneltop depicting the ancestor Abel displayed half-length (the second oldest son of Adam and Eve), below the prophet Isaiah from the Old Testament displayed full-length. Left paneltop depicting the Old Testament figure Enok displayed half-length, below the prophet Simeon the God-receiver displayed in full-length (son of Jacob and Leah). All four figures turning towards the centre and all bearing golden haloes. On the reverse a wax seal. Tempera on wooden panel with kovcheg. Northern Russian School, 16th century. 142 x 50 cm each. (2).

Proveniens: Presumably formerly acquired at the auction of Mr. and Mrs. Otto de O'Méara in Brussels, cf. "Catalogue de la Collection de Mr. Otto O'Méara et de Mme., née Moselli", 1928 no. 350.

DKK 150,000-200,000 / € 20,000-27,000

350. *Ecole du Nord, fin du XVI^e siècle.* **Ensemble de quatre panneaux divisés en deux compartiments superposés, dont les supérieurs offrent les effigies des prophètes et les inférieurs celles des apôtres.**

Chacun : H. 1.42. L. 0.50.

Cet ensemble rare formait la base d'un iconostase qui se trouvait, au temps de Pierre le Grand, dans le Lavre de Jean Nevski.

From the French catalogue describing the auction of Mr and Mrs Otto de O'Méara in Brussels.



753

СЕВЕРО-РУССКАЯ ШКОЛА, 16-Й ВЕК

Две русские монументальные иконы из церковного иконостаса (часть ряда праотцев и пророков), с изображением праотца Авеля, Пророка Исайи, праотца Еноха и святого праведного Симеон-Богоприимца. На обратной стороне восковая печать. Темпера на деревянной доске с ковчегом. 17/18. век. Обе иконы размером 146 x 49.5 см. (2).



754

754
RUSSIAN ICON, 17TH CENTURY

A Russian icon showing the Virgin appearing to Saint Sergius in front of an architectural background. Tempera on wood panel with double kovcheg. 17th century. 31.5 x 28 cm.

Provenance: A Danish Private Collection of Russian Icons. *DKK 30,000-40,000 / € 4,050-5,400*



755

755

RUSSIAN ICON, 17TH CENTURY

A large Russian icon showing the Baptism. Christ in the center being baptized by St. John the Baptist while Divine light shines from a sky, on the shore three Angels against a rocky landscape. Tempera on wood panel with kovcheg. 17th century. 51 x 46 cm.

The icon was once in the Festival Tier of a church iconostasis, one of the important 12 great Feasts.

Provenance: A Danish Private Collection of Russian Icons.

DKK 50,000-60,000 / € 6,700-8,050



РУССКАЯ ИКОНА, 1804
Русская икона Божьей Матери «Знамение» в сопровождении св. Сергия и св. Татьяны. Темпера на деревянной панели, монтирована на окладе из позолоченного серебра. Именник мастера на кириллице ПС (PS). Ольдерман ОР (1775-1804). Пробирный мастер Иван Иванович Вичляев 1804, Москва марка города, проба 84. 33 х 26 см.



756

756
RUSSIAN ICON, 1804

A Russian Mother of God of the Sign icon flanked by St. Sergius and St. Tatiana. Tempera on wood panel mounted with an impressive, heavy, richly chased and embossed silver-gilt oklad with vases, flowers and garlands, pierced haloes. Cyrillic maker's mark PS, alderman OP (1775-1804), assayer Ivan Ivanovich Vichljajev 1804, Moscow town mark, 84 standard. 33 x 26 cm.

DKK 150,000-200,000 / € 20,000-27,000



757

757

NORTH RUSSIAN SCHOOL, 17TH CENTURY

A large Russian icon depicting the Mother of God in full length, from the Deesis row of a church iconostasis. Tempera on wood panel with kovcheg. North Russian school, 17th century. 83 x 36,5 cm.

Provenance: A Danish Private Collection of Russian Icons. Formerly: Ikonengalerie Monius, Berlin.

DKK 30,000 / € 4,050



758

758
NORTH RUSSIAN SCHOOL, 17TH CENTURY

A large Russian icon depicting the Evangelist John and his writer Prochor. The Saint sitting in calmness dictating the Gospel against a rocky background. Tempera on wood panel with kovcheg. North Russian school, 17th century. 48.5 x 32.5 cm.
The icon was probably once a part of a Royal Gate in the Local Tier of a church iconostasis.

Provenance: A Danish Private Collection of Russian Icons. Acquired at Ikonen-Galerie Michael Ewenstein, Berlin. Reverse with certificate.

DKK 40,000-50,000 / € 5,400-6,700



759

759

RUSSIAN ARTISTS, 19TH CENTURY

A collection of four Russian icon sketches, comprising:

Christ Pantocrator “Tsar”. Unsigned. Pencil on paper laid on cardboard. 19th century. Visible size 27 x 23 cm.



759

Christ Pantocrator holding the book of the Gospel in His left hand and blessing with His right hand. Unsigned. Pencil on paper laid on cardboard. 19th century. Visible size 24 x 20 cm.

St. Nicholas rasing His right hand in reform blessing with two fingers and holding an open Gospel book in His left hand. Unsigned. Pencil on paper laid on cardboard. 19th century. Visible size 33 x 28 cm.



759

St. Nicholas rasing His right hand in Old Believers blessing with three fingers and holding an open Gospel book in His left hand. Unsigned. Pencil on paper laid on cardboard. 19th century. Visible size 29 x 21 cm. (4).

DKK 40,000 / € 5,400



759



760

760
IVAN SEMENOVICH GUBKIN AND OTHERS, MOSCOW

Two Russian icons depicting Christ Pantocrator and The Mother of God "Kazanskaya", both tempera on wood panel covered by chased and embossed silver-gilt oklad. Ivan Semenovich Gubkin, Moscow 1908-1917, 84 standard. Candle holder Adrian Terentievich Ivanov, Moscow 1908-1817, 84 standard. Both mounted in double kiot. Icons 22 x 27 cm each. Kiot (later) 45 x 30 cm. (2).

DKK 20,000-25,000 / € 2,700-3,350



761

761

NOVGOROD SCHOOL, EARLY 17TH CENTURY

A Russian calendar icon depicting saints and events in five registers for the month of June. Tempera on wood panel with kovcheg. Novgorod school, early 17th century. 36 x 30 cm.

Provenance: A Danish Private Collection of Russian Icons. Formerly: Kasteel de Wijenburgh, Echteld, the Nederlands. *DKK 50,000-60,000 / € 6,700-8,050*



762

762
IGNATI PAVLOVICH SASIKOV, ST. PETERSBURG 1858

A Russian Mother of God icon. Tempera on wood panel covered by a heavy, richly chased and embossed silver-gilt oklad with haloes, decorated with meandering foliage in Russian renaissance style, set with blue and white cloisonné enamel ornaments formed as stylized floral. Ignati Pavlovich Sasikov, assayer Eduard Feodorovich Brandenburg 1858, St. Peterburg town mark, 84 standard. 31 x 27 cm.

DKK 100,000-150,000 / € 13,500-20,000

РУССКАЯ ИКОНА, 1858

Русская икона Божьей Матери. Темпера на деревянной панели, монтирована на окладе из позолоченного серебра с эмальной работой и орнаментами. Павел Федорович Сасиков. Пробирный мастер Эдуард Федорович Бранденбург 1858, Санкт-Петербург марка города. 31 x 27 см.



763

763
RUSSIAN ICON, 1908-1917

A Russian icon with a bronze crucifix inserted at the centre showing the crucified Christ flanked by St. Mary of Egypt (right) and St. Alexei, Metropolitan of Moscow and All Russia the Wonderworker (left), upper left corner depicting the intercession of the virgin, upper right corner with St. Peter and St. Paul, covered by a fine and impressive richly embossed and chased silver-gilt oklad with scrolling foliage and multi-coloured cloisonné enamel corner ornaments and haloes formed as geometric patterns and stylized floral. Dmitri Gorbanov, Moscow 1908-1917, 84 standard. 31 x 27 cm.

Related ex.: Helge Kjellin, "Russiske Ikoner i Svensk og Norske Eie", Oslo 1956, p. 193.

DKK 60,000-80,000 / € 8,050-11,000

РУССКАЯ ИКОНА, 1908-1917

Русская икона инкрустирована бронзовым крестом, с изображением распятого Христа в сопровождении святых – св. Марии Египетской (справа) и св. Алексия (слева), оклад из позолоченного серебра с хорошо выполненной чеканкой и монтированными орнаментами по углам с эмалью и глориями. Дмитрий Горбанов (1908-1917). Москва марка города, проба 84. 31 x 27 см.



764

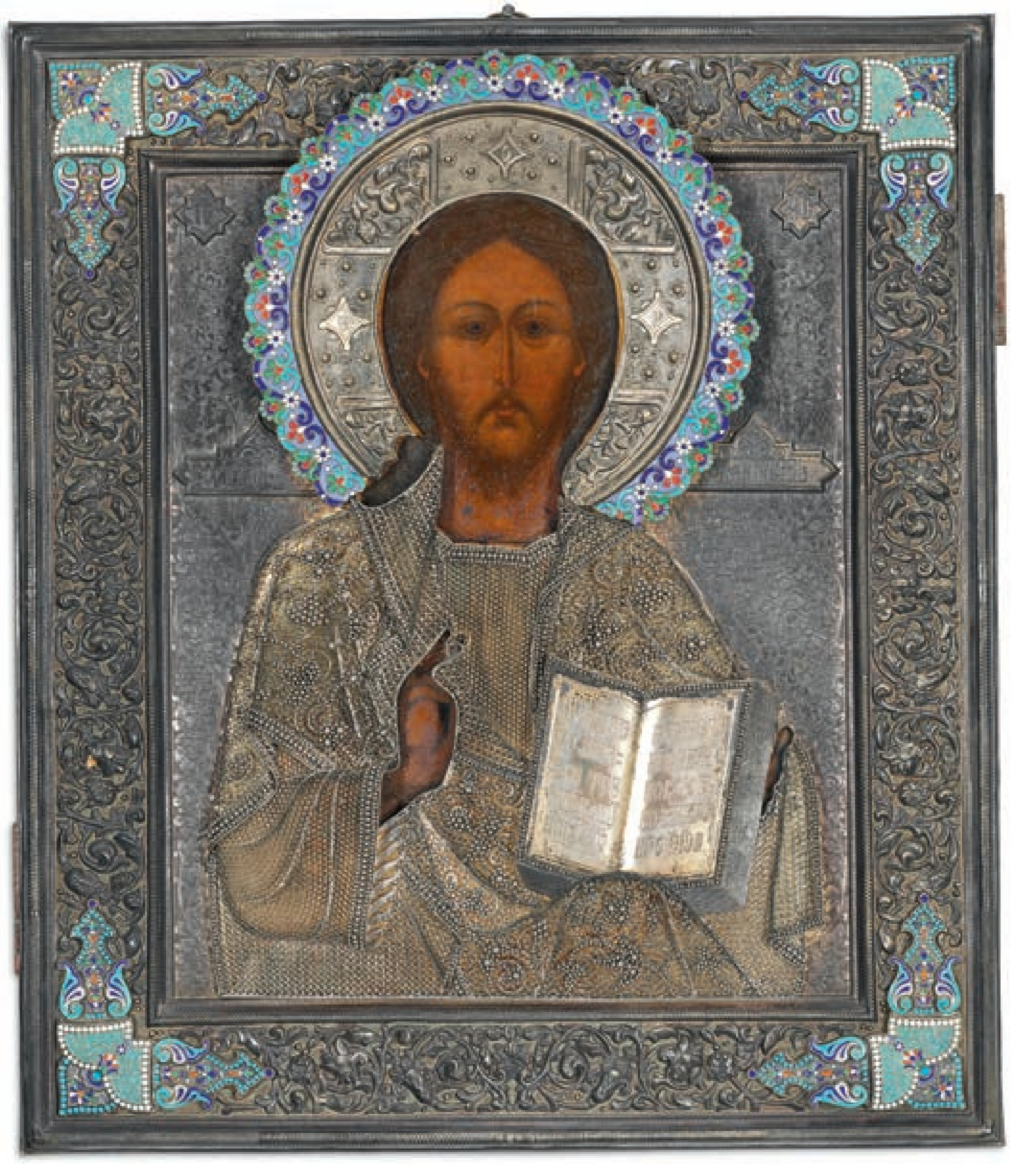


764

IVAN SEMENOVICH GUBKIN, MOSCOW 1908-1917

A Russian Christ Pantocrator icon, tempera on wood panel covered by silver-gilt oklad and halo, formed with a simulated wooden frame on a tromp l'oil wooden wall, attached oil lamp decorated with St. George and the Dragon. On the reverse a depiction of a vessel with the Imperial naval flag of Russia, presumably Tsaritsa Maria Feodorovna of Russia's yacht "The Polar Star". Ivan Semenovich Gubkin, Moscow 1908-1917, 84 standard. 26 x 22 cm.

DKK 20,000-30,000 / € 2,700-4,050



765

765
MARIA VASILIEVNA SEMENOVA, MOSCOW 1896-1908

A Russian icon depicting Christ Pantocrator. Tempera on wood panel, richly covered by silver grating rizza set with pearls, chased and embossed silver oklad with scrolling foliage and cloisonné enamel ornaments formed as stylized floral. Maria Vasilievich Semenova, assayer Ivan Sergeievich Lebedkin, Moscow 1896-1908, 84 standard. 41 x 35.5 cm.

DKK 150,000 / € 20,000

766
FEDOR ANATOLIEVICH LORIE, MOSCOW 1908-1917

A Russian silver and cut crystal wine jug, gilt interior, top with pine apple surrounded by arcantus leaves, mounting embossed with swirled foliage, smooth handle, cut crystal with star pattern. Workmaster Fedor Anatolievich Lorie, maker Igor Kusmich Theriatov, Moscow 1908-1917. H. 30 cm.

DKK 15,000 / € 2,000



766

767
MOSCOW MAKER, 18TH CENTURY

A Russian oval Rococo silver covered bowl, gilt interior, rosebod finial with scrolling leaves, beaded edges, mounted on an oval dish. Apparently no maker's mark, alderman Alexei Kosyrev, assay scrapes, assayer Andrei Titov 1787, Moscow town mark. Weight c. 1,457 gr. H. 18 cm. L. 33 cm. (2).

Provenance: The collection of Jens and Kinne Hermann.

DKK 20,000-25,000 / € 2,700-3,350



767



768

768
FABERGÉ,
MOSCOW 1896-1903

A Russian Fabergé Rococo revival silver jardinière, embossed with rocailles, flowers and folliage, mussel handles, on four legs; two cartouches engravet ”WHJ” and ”3/11 1902”, interior engraved ”von M. & E. Rettéré, later silverplated bowl. Fabergé in Moscow, marked with the Imperial Warrant as purveyor to the Imperial Russian Court, assayer Jacob Liapunov 1896-1903, 84 standard. Weight (excl. bowl) c. 654 gr. H. 13.5 cm. L. 35 cm.

DKK 15,000-20,000 / € 2,000-2,700

769
MIKHAIL & SEMEN GRATCHEV,
ST. PETERSBURG 1908-1917

A Russian Louis XVI style silver centrepiece, embossed with garlands, bows and medallions, one engraved NB, with a matching glass bowl. Mikhail & Semen Gratchev, marked with the Imperial Warrant as purveyor to the Imperial Russian Court, St. Petersborg 1908-1917, 84 standard. Weight c. 464 gr. H. (incl. bowl) 12 cm. L. (incl. bowl) 29.5 cm. (2).

Provenance: Nils Backlund (b. St. Petersburg circa 1880, d. Nockeby 1950), Chief Astronomer at Pulkov Observatory outside St. Petersburg. Thence by descents until today.

DKK 12,000-15,000 / € 1,600-2,000



769



770





771

770
RUSSIAN SILVERSMITH, C. 1700

A Russian silver-gilt paten, border with three cartouches inscribed in vyaz script: ”Behold the Lamb of God who taketh away the sins of the world”, center with the Jesus Child in a chalice with the Holy Spirit descending from the Lord Sabaoth above, flanked with standing angels, six-sided base engraved with the Evangelist Matthew flanked by seraphim and cherubim, the Evangelist Mark (winged lion), the Evangelist Luke (winged bull), and the Evangelist John (winged eagle). Apparently unmarked. C. 1700. Weight c. 530 gr.
H. 7.5 cm. Diam. 26 cm. *DKK 40,000 / € 5,400*

771
RUSSIAN SILVERSMITH 1804

A Russian silver-gilt reliquary, top decorated with the blessing Jesus, the middle formed as a cabinet with a door engraved with the crucified Jesus Christ, below a base engraved with the burial of Jesus Christ designed with a drawer to the right, on four legs. Cyrillic maker's mark AIL (1802-1806), assayer Ivan Vichljajev 1804, Moscow town mark, 84 standard. H. 40 cm.
DKK 15,000-20,000 / € 2,000-2,700

772
RUSSIAN SILVERSMITH, EARLY 19TH CENTURY

A large Russian silver-gilt chalise, cup with silver gratings, engraved with a sentence from the Russian-Ortodox Holy Sacrement, below four mitre crowned porcelain plaques, surrounded by facetcut glass stones, depicting the Crucified Jesus Christ, the Mother of God, Jesus Christ holding the globe and St. John, stem and bell-shaped base with acantus leaves. Maker's mark PB, alderman OP 1775-1804, assayer Mikhail Mikhailovich Karpinski 1800-1824, Moscow town mark, 84 standard. Weight c. 1,594 gr. H. 40.5 cm.

DKK 150,000-175,000 / € 20,000-23,500

СЕРЕБРЯНЫХ ДЕЛ МАСТЕР. НАЧАЛО 19-ГО ВЕКА

Большая алтарная чаша из позолоченного серебра. Знак мастера РВ, ольдерман ОР 1775-1804, пробирный мастер Михаил Михайлович Карпинский 1800-1824, Москва - марка города. Проба серебра 84, Высота 40,5. Вес около 1 514 гр.



772

773
NICOLAI VASILIEVICH ALEXEEV, MOSCOW 1896-1908

A Russian silver-gilt and cloisonné enamel kovsh, of oval form with a bow shaped handle and raised prow, decorated with shadowed scrolling flowers and foliage on dark red ground, simulated white pearl and robe edging, handle set with a cabochoncut red glass stone. Nicolai Vasilievich Alexeev, assayer Ivan Sergeievich Lebedkin in Moscow 1896-1908, 88 standard. Weight c. 206 gr. H. 9.5 cm (incl. handle). L. 13.5 cm.
Provenance: Seller's mother's aunt, Irma Rasmussen, who had a goldsmith's shop at Vesterbrogade 50 in Copenhagen. In the 1920s and 1930s, she bought Russian silver from Russian emigrants, who fled to Copenhagen during the Russian revolution in 1917, including this kovsh.

DKK 20,000-25,000 / € 2,700-3,350



773

774
ANTIP IVANOVICH KUSMICHEV, MOSCOW LATE 19TH CENTURY

A Russian silver-gilt and cloisonné enamel table cigar lighter, bulbous form, body with coloured scrolling floral and foliate motifs on a cream ground, the cover held with a gilt chain. Antip Ivanovich Kusmichev, Moscow town mark, 84 standard. Late 19th century. Weight c. 110 gr. H. 8.5 cm. *DKK 20,000-25,000 / € 2,700-3,350*



774

775

THE 6TH ARTEL, MOSCOW 1908-1917

A Russian "stil modern" silver and shadowed cloisonné enamel shrine, octagonal form, decorated with scrolling flowers and foliage between cables against multicoloured ground, robe edgings. The 6th Artel, Moscow 1908-1917, 84 standard. Weigt c. 118 gr. H. 3 cm. L. 6.8 cm. W. 5.6 cm.

Provenance: Acquired by the Danish telegraphist Ejnar Dyekjær (born Brønderslev 1904, d. Ringkøbing 1989) in St. Petersburg 1932, where he worked for the Great Northern Telegraph Company.

DKK 20,000-25,000 / € 2,700-3,350



775

776

FABERGÉ, MOSCOW 1896-1908

A Russian "stil modern" silver kovsh, gilt interior, decorated with rust red enamel, embossed with flowers and foliage, set with two cabochoncut green glass stones. Fabergé in Moscow, marked with the Imperial Warrant as purveyor to the Russian Imperial Court, assayer Ivan Sergeievich Lebedkin 1896-1908, 91 standard, scratched inventory no. 15895. Weight c. 41 gr. H. 3.5 cm. L. 7.3 cm.

DKK 40,000-50,000 / € 5,400-6,700



776



777



777

RUSSIAN ARTIST, 19TH CENTURY

A Russian papier-mâché Easter egg, decorated in gold and colours, front with The Resurrection of Jesus, reverse with the St. Vasili Cathedral on The Red Square in Moscow. Interior with the Imperial Warrant painted three times and text in Cyrillic: "From St. Petersburg Old Believers accepting Priesthood". 19th century. H. 17 cm. (2).

DKK 10,000-12,000 / € 1,350-1,600



778

778
RUSSIAN LACQUER ARTIST, EARLY 19TH CENTURY

A Russian black lacquer snuff box, decorated in colours and gold with a miniature bust-length portrait of Tsar Alexander I of Russia (1777-1825), wearing the sash of the Order of St. Andrew First Called, the Order of St. George IV Class, and a star, most likely the Star of the Prussian Order of the Black Eaglebased. Based on the original portrait by Stepan Semyonovich Shchukin (b. Moscow 1758, d. St. Petersburg 1828). Marked in bottom St. in red. C. 1815. Diam. 9.5 cm.

DKK 20,000-25,000 / € 2,700-3,350



779

779
RUSSIAN SILVERSMITH, C. 1900

A Russian silver hand seal, formed as an angel fighting a snake and two dragons, not engraved gold base. Maker's mark JV, St. Petersburg town mark, 84 standard. C. 1900. H. 9.5 cm.

DKK 20,000-25,000 / € 2,700-3,350



НЕИЗВЕСТНЫЙ ХУДОЖНИК, 19 ВЕК
пара вышивок с портретами российского императора Александра II (1818-1855-1881) и его супруги императрицы Марии Александровны (1824-1880). Украшены короной российской империи и гирляндой из дубовых листьев. Шелковая и серебряная нить, стеклянные вставки, лица и руки литографированы. Видимый размер 68 x 44 см каждая.



780

780

UNKNOWN ARTIST, 19TH CENTURY

A pair of embroidered portraits of Tsar Alexander II of Russia (1818-1855-1881) and his wife, Tsaritsa Maria Alexandrovna of Russia (1824-1880), top with the Russian mitre crown with a wreath of oak leaves below. Silver and wood plat stitch embroidery with glass pearls, lithograph faces and hands. Visible size 68 x 44 cm each. (2).

DKK 30,000 / € 4,050





The catalogue from Bruun Rasmussen Auctioneers 1977.



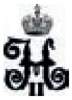
Tsar Nicholas II of Russia. (1909).

700 500 Russisk prydfad af træ, med montering af forgyldt sølv, drevet og graveret med vikinger, skib og ornamenter. Isat halvædelstene. Med inskription. Mester Iwan Petrowitsch Chlebnikow, Moskva, grundlagt 1870. Diam. 45. (800)

The text from the above mentioned catalogue.



781



781
IVAN PETROVICH KHLEBNIKOV,
ST. PETERSBURG 1908-1917

A large Russian elm presentation charger with jewelled silver-gilt mounting, decorated with bogatyr-warriors on a ship surrounded by scrolling waves, set with cacochoncut chrysoprats, engraved in Cyrillic: "To his Imperial Majesty from Ryazan Nobility December 8 1914". Ivan Petrovich Khlebnikov in St. Petersburg, marked with the Imperial Warrant as purveyor to the Imperial Russian Court, 1908-1917, 84 standard. Diam. 45 cm.
Ryazan is situated south-east of Moscow.

Provenance: Tsar Nicholas II of Russia (1868-1918). Later Bruun Rasmussen auction 360, 1977 nr. 500, where it was sold for 700 DKK with an estimate of 800 DKK.

DKK 50,000-60,000 / € 6,700-8,050

From the Private Collection of
Grand Duchess Anastasia Mikhailovna of Russia
Lot 782-790

Grand Duchess Anastasia Mikhailovna (1860-1922) was born at the Peterhof Palace as the daughter of Grand Duke Mikhail Nicolaievich and Grand Duchess Olga Feodorovna of Russia and was granddaughter of Tsar Nicholas I of Russia.

In 1874, the Grand Duchess' cousin, Grand Duke Vladimir Alexandrovich, married Duchess Marie of Mecklenburg-Schwerin, hence known as Grand Duchess Maria Pavlovna (the elder) of Russia. In 1878, she arranged the engagement between her own brother, Hereditary Grand Duke Friedrich Franz (III) of Mecklenburg-Schwerin, and the Grand Duchess Anastasia. Their wedding was held in the Winter Palace in 1879. At the wedding, Tsarevna Maria Feodorovna described the Grand Duchess Anastasia as "a darling, adorable as a rose, wonderful as a fairy". Later, Prince Felix Jussupov, who was married to the Grand Duchess' niece, would describe her in his memories as an artistic and strong-willed, independent character. She always felt better in Russia than anywhere else and did not try to conceal that she came from a finer lineage than the German princely court. After moving to Schwerin, she therefor still called herself "Her Imperial Highness".

Her connection with Russia was demonstrated by numerous visits, and the special relationship to her country of birth and with her Russian family is described in detail in the memoir of the daughter, Crown Princess Cecilie of Germany. Even though the Grand Duchess Anastasia lived abroad, she maintained many Russian traditions. This was also the case at "Villa Wenden" in Cannes, where the Mecklenburg-Schwerin noble family often resided, and where many other Russians also vacationed. She liked to participate, with her three children, Alexandrine, Cecilie and Friedrich Franz (IV) in the Russian parties and social gatherings that were held here. Among them was the ceremonious midnight mass in the Russian church at Easter, where the two daughters according to Russian custom were dressed all in white. Exactly at 12 midnight the church bells chimed and the priest said "Christ is risen", after which the congregation would reply "he is risen indeed".

Following a Russian Easter mass, it was the duty of the hostess to hand out Easter eggs to the guests at the following Easter celebration. Over the years, the Grand Duchess Anastasia both gave and received several Easter eggs in this way. They might be made of wood or of porcelain. They could also be produced by Fabergé, who – inspired by the great Easter eggs for the Tsar – with an innovative design continued the old Easter tradition with Easter egg pendants. The demand for these Easter egg pendants became so great that European jewels also began to produce them.

We present this selection of Grand Duchess Anastasia of Russia's Easter eggs, along with an aquamarine, diamond and pearl pendant, which have been kept safe by her descendants since approx. 1900.

Please also see From the Private Collection of Queen Alexandrine of Denmark, lot 833-838.





782

782
AUGUST HOLMSTRÖM, FABERGÉ, ST. PETERSBURG C. 1900

A Russian Fabergé Easter egg pendant, decorated with dove blue translucent enamel on guilloched ground, front set with an old mine-cut diamond, St. Petersburg town mark, 56 standard. C. 1900. H. 1.3 cm.
August Holmström was workmaster at Fabergé in St. Petersburg 1857-1903.

Provenance: Grand Duchess Anastasia Mikhailovna of Russia (1860-1922). Thence by descent until today.
DKK 20,000-25,000 / € 2,700-3,350



Grand Duchess Anastasia Mikhailovna of Russia in Russian courtdress. (C. 1878).





784



783

783
MIKHAIL PERCHIN, FABERGÉ, ST. PETERSBURG C. 1900

A Russian Fabergé Easter egg pendant, designed as a striped top with orange translucent enamel on guilloched ground and opaque white enamel, below a belt of several rosecut diamonds, adorned with a cabochon-cut rock crystal engraved with garlands, 56 standard. St. Petersburg, c. 1900. H. 1.7 cm.
Mikhail Perchin was workmaster at Fabergé in St. Petersburg 1886-1903.

Provenance: Grand Duchess Anastasia Mikhailovna of Russia (1860-1922). Thence by descent until today.

DKK 25,000-30,000 / € 3,350-4,050

784
FABERGÉ, ATTRIBUTED TO, ST. PETERBURG 1896-1903

A Russian Easter egg pendant, top with circular and rombe shaped gold drops set with rosecut diamonds, beneath a cahbochoncut moonstone. Presumably Fabergé, apparently no maker's mark, assayer Jakob Liapunov in St. Petersburg 1896-1903, 56 standard. H. 1.5 cm.
Provenance: Grand Duchess Anastasia Mikhailovna of Russia (1860-1922). Thence by descent until today.

DKK 20,000-30,000 / € 2,700-4,050



Villa Wenden in Cannes.



785



785

MIKHAIL PERCHIN, FABERGÉ, ST. PETERSBURG C. 1900

A Russian Fabergé Easter egg pendant, decorated with Imperial blue translucent enamel on guilloched ground, engraved with a g-key, set with rose-cut diamonds, 56 standard. St. Petersburg, c. 1900.
H. 1.3 cm.
Mikhail Perchin was workmaster at Fabergé in St. Petersburg 1886-1903.

Provenance: Grand Duchess Anastasia Mikhailovna of Russia (1860-1922). Thence by descent until today.
DKK 18,000-20,000 / € 2,400-2,700



Grand Duchess Anastasia Mikhailovna of Russia (1860-1922) with her three children in 1896, from the left the Duchess Cecilie (1886-1954), Duchess Alexandrine (1879-1952) and Hereditary Grand Duke Friedrich Franz (IV) of Mecklenburg-Schwerin (1882-1945).





786

786

FABERGÉ, ATTRIBUTED TO, C. 1900

A Russian Easter egg pendant, decorated with Royal red and pink translucent enamel on guilloched ground, parted by a vertical foliage band with rose-cut diamonds, front and reverse decorated with a three clover set with rose-cut diamonds. Apparently no maker's mark, 56 standard. Presumably Fabergé. C. 1900. H. 1.3 cm.

Provenance: Grand Duchess Anastasia Mikhailovna of Russia (1860-1922). Thence by descent until today.

DKK 12,000-15,000 / € 1,600-2,000





787

787

AUGUST HOLMSTRÖM, FABERGÉ, ST. PETERSBURG C. 1900

A Russian Fabergé Easter egg pendant, decorated with red translucent enamel on guilloched ground, parted by a sloping opaque white enamel band, 56 standard. St. Petersburg, c. 1900. H. 1.3 cm.

August Holmström was workmaster at Fabergé in St. Petersburg 1857-1903.

Provenance: Grand Duchess Anastasia Mikhailovna of Russia (1860-1922). Thence by descent until today.

DKK 15,000-20,000 / € 2,000-2,700



788

788

FABERGÉ, ATTRIBUTED TO, C. 1900

Two Russian 14k gold Easter egg pendants, the one with a flower set with rose-cut diamonds, a cabochon-cut ruby and presumably natural pearls, the other with foliage set with rose-cut diamonds and cabochon-cut rubies. Workmaster's mark AK, St. Petersburg town mark, 56 standard. Presumably Fabergé. C. 1900. H. 1.2 and 1.4 cm. (2).

Provenance: Grand Duchess Anastasia Mikhailovna of Russia (1860-1922). Thence by descent until today.

DKK 30,000-40,000 / € 4,050-5,400









789



Grand Duchess Anastasia of Russia's three children and children-in-law, approx. 1907. From the left and standing: Crown Prince Christian (X) of Denmark (1870-1947) with Princess Alexandrine (1879-1952), Grand Duke Friedrich Franz IV of Mecklenburg-Schwerin (1882-1945) with Grand Duchess Alexandra (1882-1963) and Crown Prince Wilhelm of Germany (1882-1951) with Crown Princess Cecilie (1886-1954).

789
RUSSIAN JEWELER, ATTRIBUTED TO, C. 1900

An aquamarine, diamond and pearl pendant, top with a bow, below flowers and scrolling foliage, set with a loose hanging pear shaped facet-cut aquamarine, numerous rose-cut diamonds and presumably natural pearls, mounted in gold and silver. Presumably Russia. C. 1900. Scratched inventory no. 07195. H. (incl. loop) 4 cm.

Provenance: Grand Duchess Anastasia Mikhailovna of Russia (1860-1922). Thence by descent until today.

DKK 10,000-12,000 / € 1,350-1,600



790

790
EUROPEAN JEWELERS, C. 1900

A collection of 24 Easter egg pendants of respectively amethyst, opal, rock crystal with emerald, rock crystal with sapphires, lapis lazuli, citrine with rubies, (green) tourmaline, two white chalcedony, nephrite, agate, agate with sapphires, sunstone, gold with sapphire and diamonds, jasper, gold with amethyst, gold with pearls; light green, light blue, turquoise (colour), light green, purple, pink and red translucent enamel on guilloched ground. European silversmiths, c. 1900. Fourteen with European marks, ten unmarked; hence eight loops marked as gold and six loops marked as silver.
H. from 1.2 to 2 cm. (24).
Provenance: Grand Duchess Anastasia Mikhailovna of Russia (1860-1922). Thence by descent until today.
DKK 30,000-50,000 / € 4,050-6,700





The bridal couple Grand Duchess Maria Pavlovna the Younger of Russia (1890-1958) and Prince Wilhelm of Sweden (1884-1965) at their wedding in Tsarskoye Selo on 3 May 1908.



Grand Duke Pavel Alexandrovich (1860-1919) photographed in 1894.





791

791

F A B E R G É ,   A T T R I B U T E D   T O ,   C .   1 9 0 8

A pair of Russian cufflinks, designed with the mitre crowned, Cyrillic monogram PA for Grand Duke Pavel Alexandrovich of Russia in an oval ring, set with several rose-cut diamonds and rubies, mounted in 14k gold and silver with platin coating alternative a platin and silver alloy. No maker's mark. Presumably Fabergé, who was known for using platin. C. 1908.
H. 2.1 cm. W. 1.5 cm. L. 2.3 cm. (2).
Provenance: Present from Grand Duke Pavel Alexandrovich (1860-1919), who gave them in 1908 to Baron Fredrik Ramel (1872-1947), Secretary General of the Swedish Ministry of Foreign Affairs 1908-1913. In the early 20th century, Grand Duke Pavel Alexandrovich was in disgrace with the Tsar and also expelled from Russia due to his second, morganastic marriage. In 1908, however, his daughter, Grand Duchess Maria Pavlovna the Younger, was to be married to Prince Wilhelm of Sweden, son of King Gustav V of Sweden. In connection with the wedding, the Grand Duke and the Tsar family were approaching each other again, and he was allowed to attend the daughter's wedding in St. Petersburg. As a member of the Swedish Ministry of Foreign Affairs, Fredrik Ramel was part of the Swedish wedding delegation with the Swedish King in the forefront. Therefore, the Baron naturally received the cufflinks as a gift from the bride's father. Grand Duchess Maria Pavlovna the Younger describes the wedding in a very living way in her memoirs, referring both to the Swedish delegation, but also to the happy reunion with her father. Thus, it was an obvoius reason for the Grand Duke to be in a gift-giving mood.

Literature: Ulla Godenhielm-Tillander, "The Russian Imperial award system", Helsinki 2005, p. 252ff and p. 343ff. Stephen R. Dale in "Platinum Metals Rev.", "The Use of Platinum by Carl Fabergé", 1993, 37 (3), p. 159-164. *DKK 30,000-50,000 / € 4,050-6,700*



792

792
KONSTANTIN LINKE, BOLIN, ST. PETERSBURG C. 1895

A Russian jeweled gold brooch, formed in matted gold as a coiling snake with red cabochon eyes, the head surmounted with a cabochon sapphire set in a petal-form silver mount, set with rose-cut diamonds. Bolin, workmaster Konstantin Linke, St. Petersburg town mark, 56 standard. In original box from K. Z. Bolin. C. 1895. L. 3.5 cm.

DKK 30,000 / € 4,050

793
RUSSIAN JEWELER, C. 1900

A pair of Russian diamond- and pearl earrings, set with a large natural pearl, surrounded by several old-cut diamonds, mounted in gold. Apparently unmarked. C. 1900. H. 2.3 cm. Diam. 1.8 cm.

DKK 30,000-35,000 / € 4,050-4,700



793



794

794
RUSSIAN JEWELER, 1908-1917

A Russian diamond bracelet, set with numerous old-cut diamonds, mounted in silver and 14k gold. Apparently no maker' mark, St. Petersburg 1908-1917, 56 standard. L. c. 18 cm.

Provenance: Danish private ownership from a Danish-Russian marriage, at least from the 1950s.

DKK 25,000-30,000 / € 3,350-4,050



795



795
FABERGÉ, ATTRIBUTED TO, EARLY 20TH CENTURY

A Russian gold, diamond, and sapphire openwork brooch, formed as a stylized blossom of rose-cut diamond-set leaves centering a bezel-set sapphire within a hexagonal frame, set with rose-cut diamonds. Apparently no maker's mark, 1908-1917, scratched inventory no. 34360. Presumably Fabergé. L. 3.3 cm. *DKK 20,000-25,000 / € 2,700-3,350*





796



797

796
ANDREI ADLER, FABERGÉ, ST. PETERSBURG 1908-1917

A Russian Fabergé gold and enamel brooch, navette form with deep salmon pink translucent enamel on a sunburst guilloched ground, centered with a rose-cut diamond, surrounded by a chased gold laurel leaf border. Workmaster Andrei Adler, St. Petersburg, 1908-1917, 56 standard. L. 3.5 cm.
The Swiss citizen Andrei Carlovich Adler owned the goldsmith workshop ARND in St. Petersburg. In the years from around 1900 and towards the Russian revolution he supplied Fabergé with small guilloche enamel objects, e. g. brooches, pencil holders, pens, cufflinks and cases. *DKK 25,000 / € 3,350*

797
HENRIK WIGSTRÖM, FABERGÉ, ST. PETERSBURG 1908-1917

A Russian Fabergé silver-gilt belt buckle, decorated with white translucent enamel on guilloched ground with thin gold bands, surrounded by presumably natural pearls. Workmaster Henrik Wigström, St. Petersburg 1908-1917, 88 standard, stratched inventory no. 18971. Weight c. 32 gr. Diam. 6 cm.
For several years, Henrik Wigström was chief assistant for workmaster Mikhail Perchin at Fabergé in St. Petersburg. At Perchin's death in 1903, Wigström became his successor as workmaster.
DKK 40,000 / € 5,400





798

798
EDWARD SCHRAMM, FABERGÉ,
ST. PETERSBURG LATE 19TH CENTURY

A Russian Fabergé pearl- and diamond brooch, center with a star set with numeous old mine-cut diamonds, surrounded by two circkles with several cultural pearls and old-cut diamonds, pointed edging, mounted in 14k gold. Edward Schramm, 56 standard. St. Petersborg 1890s. Diam. c. 3 cm. Weight c. 12.5 gr.
Edward Schramm was workmaster at Fabergé in St. Petersburg from before 1899.

Provenance: Danish private ownership from a Danish-Russian marriage, at least from the 1950s.
DKK 40,000-50,000 / € 5,400-6,700



799



800

799
KONSTANTIN LINKE, BOLIN ST. PETERSBURG C. 1895

A Russian jewelled gold brooch, formed in matted gold as an interwoven circle, center with a facet-cut sapphire, surrounded by four old-cut diamonds. Bolin, workmaster Konstantin Linke, St. Petersburg town mark, 56 standard. In original box from K. Z. Bolin. C. 1895. L. 3 cm. *DKK 25,000 / € 3,350*

800
RUSSIAN JEWELER, 1908-1917

A Russian 14k gold pendant, circular form, decorated with dark purple translucent enamel on guilloched ground, center with a star set with a rose-cut diamond with flowers and foliage in dark og light gold, surrounded by a concave silver triangle. Indistinct maker's mark, St. Petersburg 1908-1917, 56 standard. Diam. 3.6 cm.

DKK 20,000-25,000 / € 2,700-3,350



801



801
RUSSIAN JEWELLER,
1908-1917

A Russian Art Nouveau diamond brooch, scrolling design, set with several old-cut and rose-cut diamonds in 14k gold. Indistinct maker's mark, 1908-1917, 56 standard. H. 6 cm.

DKK 30,000 / € 4,050



Tsaritsa Maria Feodorovna of Russia.



Princess Dagmar of Denmark.



The shawl exhibited at the Amalienborg Museum. To the left a portrait of the Tsaritsa from 1866 painted by the Danish artist, Andreas Hunæus.

802

TSARITSA MARIA FEODOROVNA OF RUSSIA'S SHAWL

Tsaritsa Maria Feodorovna of Russia's shawl, applied Brussels laces on tulle with flowers, leaves and geometric patterns among snowflakes. Presumably Russia. 1860s. L. c. 270 cm.

Provenance: Tsaritsa Maria Feodorovna of Russia, née Princess Dagmar of Denmark (1847-1928). According to seller's information the shawl was an engagement gift, maybe from her first fiancé, Tsarevich Nicholas Alexandrovich (1843-1865). Then her Godchild and niece, Princess Dagmar of Denmark (1890-1961), who later gave it to her friend, seller's grandmother, Kirstine Fabricius (1876-1964), Gerdrup Manor in South Zealand.

Exhibited: Amalienborgmuseet, "Farvel Dagmar", 2007.

DKK 20,000-25,000 / € 2,700-3,350



802



803
RUSSIAN PAINTER AND SAMUEL ARND, ST. PETERSBURG, SECOND HALF OF THE 19TH CENTURY

Miniature portrait of Tsarevna Maria Feodorovna of Russia (1847-1928) as newly married. C. 1867-1870. Unsigned. Gouache on bone. Oval. Visible size 2.5 x 1.9 cm. In a Russian silver-gilt frame from Samuel Arndt (1845-1890), St. Petersburg town mark, 84 standard. Mounted with eyelet and hanger. 6.2 x 5.2 cm.

Tsarevna Maria Feodorovna, née Princess Dagmar of Denmark, was married to Tsar Alexander III in 1866, and she became tsaritsa of Russia in 1881.

Provenance: The Danish doctor Carl Immanuel Krebs (1889-1971), who was a Danish Red Cross delegate in Russia during World War I, the revolution in 1917 and the subsequent civil war. Thence by descents until today.

In the beginning of 1918, the Danish diplomate representative in St. Petersburg, Harald Scavenius, sent the Danish government as well as King Christian X and Queen Alexandrine of Denmark a report on the health status of the Russian Imperial family. Tsaritsa Maria Feodorovna was the King's aunt, while the Queen had uncles and cousins in Russia (see also p. 160). When they read the report and knew of their relatives in captivity, they were of course worried and asked Harald Scavenius if he could help. The Danish diplomate representative knew the brave and energetic Carl Krebs and asked him to help Tsaritsa Maria Feodorovna, who was at this time in Soviet captivity at the Crimea. Carl Krebs subsequently left for Southern Russia in the beginning of 1918 with food and 50,000 rubles to the Tsaritsa. His journey was dangerous but he did not only succeed in this trip - he also got the opportunity to meet the Tsaritsa personally. At the meeting, the Soviet commissioner made the condition that Carl Krebs and the Tsaritsa were not allowed to speak Danish. But when Carl Krebs and the Tsaritsa were talking she changed to Danish and said very popularly "I do not give a damn!" Of course Tsaritsa Maria Feodorovna had no kind feelings for the Soviet. Carl Krebs subsequently wrote a report about the visit, which was handed to King Christian X and Queen Alexandrine of Denmark. Tsaritsa Maria Feodorovna was liberated in 1919, when she was sailed to England and shortly after to Denmark.

DKK 20,000-25,000 / € 2,700-3,350



803



Carl Immanuel Krebs in Russia.



805



804

804
NICOLAI NICOLAIEVICH ZVEREV, MOSCOW 1908-1917

A Russian silver-gilt and shaded cloisonné enamel octagonal tea caddy, seventeenth-century taste with panels of stylized polychrome flowers, applied spiraling cloisons against coloured grounds, each outlined with cable borders, domed and hinged lid with a cabochoncut chrysoprase finial. Nicolai Nicolaievich Zverev, Moscow 1908-1917, 84 standard. Weight c. 182 gr. H. 7 cm. *DKK 30,000 / € 4,050*

805
FABERGÉ, ST. PETERSBURG C. 1913-1917

A Fabergé silver and enamel Badge of ”The Society to Assist Soldiers Who Had Suffered in the War and Their Families”, formed as the Imperial Warrant with the shield of St. George on it’s breast, below at left the Tsar’s orb and scepter and at right a white Christian cross, set against a laurel wreath with a blue banner with the Russian slogan ”For Faith, Tsar, and Fatherland,” on the back of the eagle’s wings is inscribed the number of the badge (1419) and A. T. Urchenko, the recipient. Fabergé in St. Petersburg, presumably workmaster Albert Holmström, 88 standard. C. 1913-1917. H. 4.8 cm.

Albert Holmström became workmaster at Fabergé in St. Petersburg 1903 at the death of his father, August Holmström. *DKK 30,000 / € 4,050*



806

806
MIKHAIL PERCHIN, FABERGÉ, ST. PETERSBURG C. 1900

Russian Fabergé nephrite and 14k gold Rococo revival bellpush, domed-shaped body covered with scrolling Rococo cagework, moonstone button with a collar of rose-cut diamonds and rubies, round base, mounted with wire. Workmaster Mikhail Perchin, St. Petersburg town mark, 56 standard. C. 1900. H. 5 cm. Diam. 8.7 cm.

Provenance: The Danish barrister Axel Bang (1857-1942), who handled the business of Tsaritsa Maria Feodorovna of Russia during her exile at Hvidøre Castle in Denmark 1919-1928. *DKK 80,000-100,000 / € 11,000-13,500*

807
PAVEL AKIMOV OVCHINNIKOV, MOSCOW 1908-1917

Russian silver-gilt and cloisonné enamel casket, decorated with scrolling flowers and foliage on light blue, pink and gilded ground. Pavel Akimov Ovchinnikov, Moscow 1908-1917, 84 standard. Weight c. 170 gr. H. 3.5 cm. L. 8 cm. D. 5.5 cm.

Provenance: Seller's mother's aunt, Irma Rasmussen, who had a goldsmith's shop at Vesterbrogade 50 in Copenhagen. In the 1920s and 1930s, she bought Russian silver from Russian emigrants, who fled to Copenhagen during the Russian Revolution in 1917, including this shrine. *DKK 20,000-25,000 / € 2,700-3,350*



807

АЛЕКСАНДР ВЭКЕВЭ, ФАБЕРЖЕ, САНКТ-ПЕТЕРБУРГ

Большой русский ковш Фаберже из серебра. Выгравировано по-датски ”Skænket af H.M. Kejser Nikolaus II af Rusland til Murermester, Fabrikant Sören Schougaard August 1910” (Дарован Его Величеством Императором России Николаем II мастеру-каменщику, фабриканту Сёрену Шоугорду, август 1910), 1908-1917, проба серебра 88. Вес около 856 гр. Высота 14,5. Длина 37,5.







808



Søren Schougaard.



The mosaic portrait of Zar Alexander III of Russia.

808
ALEXANDER WÄKEVÄ, FABERGÉ, ST. PETERSBURG 1908-1917

A large Russian silver and amethyst presentation kovsh, casted with robe edging, embossed with stylized flowers and foliage, set with cabochoncut amethysts, handle with a Peter the Great rubel from Moscow 1725. Engraved in Danish: "A gift from H. M. Emperor Nicholas II of Russia to master builder, manufacturer Sören Schougaard, August 1910". Workmaster Alexander Wäkevä, marked with the Imperial Warrant as purveyor to the Imperial Russian Court, St. Petersburg 1908-1917, 88 standard. Weight c. 856 gr.
H. 14.5 cm. L. 37.5 cm.

Provenance: Master builder, manufacturer and craftsman Søren Frederiksen Schougaard (1852-1938), who received the kovsh as a gift in 1910 from Tsar Nicholas II of Russia during one of the his visits in Copenhagen. Søren Frederiksen Schougaard was master builder of the construction of the Russian Church in Bredgade, Copenhagen 1881-1883, and he also made a mosaic portrait of Zar Alexander III of Russia to the church.
The kovsh is furthermore engraved in Danish: "It is my, Søren Schougaard and my wife, Agathe Schougaard's will, that this present remains in the Schougaard family in the nearest line after the inheritance law. Given to Sofia Schougaard July 5 1911." Sofia Schougaard was Søren and Agathe Schougaard's daughter. Thence by descents until today. *DKK 150,000 / € 20,000*



809

809
IGOR PANKRATYEV,
ST. PETERSBURG 1908-1917

A pair of Russian silver-mounted palisander photographs frames, top with bow, below ribbon-tied floral garland swag and flower rosette, oval aperture. Igor Pankratyev, St. Petersburg 1908-1917, 84 standard. H. 15 cm. (2).

DKK 60,000-80,000 / € 8,050-11,000



810

810
THE IMPERIAL PORCELAIN FACTORY 1801-1825

A Russian porcelain crater vase, decorated in colours and gold on white ground with flowers and foliage, sides with Empire decoration, front and reverse with hunting views in grisaille, four-sided base. The Imperial Porcelain Manufactory, marked mitre crowned A for Tsar Alexander I of Russia (1801-1825).

H. 30.5 cm. *DKK 40,000-50,000 / € 5,400-6,700*



811

811

THE 11TH ARTEL, MOSCOW 1908-1917

A large Russian silver-gilt and enamelled kovsh, of traditional oval form with a hook shaped handle and raised prow, richly decorated with shadowed scrolling flowers and foliage against blue shades and green ground, robe edgings, oval base. Handle engraved in Cyrillic "St. Petersburg Amateur Society, 1st prize for ice skating." The 11th Cartel, Moscow 1908-1917, 84 standard. Weight c. 422 gr.

H. 11 cm. L. 23.5 cm.

Provenance: Given as 1st prize in St. Petersburg to Ludovika and Walter Jacobsson as winners of an ice skating. Ludovika Jacobsson, née Eilers (b. Potsdam 1884, d. Helsinki 1968) and Walter Jacobsson (b. Helsinki 1882, d. Zürich 1957) were a well-known ice skating couple, who won several medals at among others the Winter Olympics and the World Championships.

DKK 100,000-125,000 / € 13,500-17,000



812
JOSIF ABRAMOVICH MARSHAK, KIEV 1908-1917, ATTRIBUTED TO

A Russian silver model of a horse, modeled as a thoroughbred horse standing on a naturalistic ground, raised on a mottled red marble base. Maker's mark (partially obscured), presumably Josif Abromovich Marshak, Kiev 1908-1917, 83 standard. H. 19.5 cm.

DKK 35,000-40,000 / € 4,700-5,400



812

813
MIKHAIL & SEMEN GRATCHEV, ST. PETERSBURG 1892

A set of four Russian Louis XVI style silver candlesticks, column-shaped stem with cannelures, four-sided base with right angled cut corners. Mikhail & Semen Gavrilovich Gratchev, marked with the Imperial Warrant as purveyor to the Imperial Russian Court, two with assayer marks for Alexander Timofeyevich Shevyakov 1892, St. Petersburg town mark, 84 standard. Filled. H. 13 cm. (4).

Provenance: Danish private ownership since the 1930s, where it was acquired by seller's grandfather in St. Petersburg.

DKK 30,000-40,000 / € 4,050-5,400



813

814

NICOLAI IVANOVICH LIBERICH

b. St. Petersburg 1828, d. s.p. 1883

A large Russian gilt and patinated bronze sculpture depicting a group of hunters with their horses, dogs and deer prey, octagonal base. Signed Liberich (in Cyrillic). 19th century. H. 33 cm. W. 40 cm.

DKK 100,000-150,000 / € 13,500-20,000



814



815

THE IMPERIAL PORCELAIN FACTORY 1825-1855

"The Kremlin Service" - a large Russian porcelain tazza in three levels, circular with spreading foot, decorated in gold and colours on white ground with flowers and summerbirds, foot with stylized floral motifs, gilt bronze stem and top with the tripartited mitre crowned Russian Imperial double eagle holding scepter, sword and orb. Marked Cyrillic H I in underglaze blue for Tsar Nicholas I of Russia (1825-1855). Numbered "14" on a handwritten label inside the porcelain bottom and stamped outside on the gilt bronze base. The Imperial Porcelain Factory. H. 48.

The Kremlin Service was originally commissioned in 1837-1838 by Tsar Nicholas I of Russia (1796-1855) for the Grand Kremlin Palace in Moscow, which was then being reconstructed. The service was designed by Feodor Grigorievich Solntsev (1801-1892) in the 17th century old Russian style. The basis was a gold and enamel plate in the collections of the Kremlin Armoury, made in 1667 for Tsar Alexis of Russia (1629-1676).

DKK 100,000-125,000 / € 13,500-17,000



815



816

816

KUZNETSOV PORCELAIN MANUFACTORY, C. 1900

A set of six Russian porcelain cups with matching underplates and lids, of samovar form, decorated in black and gold. Kuznetsov Porcelain Manufactory, c. 1900.
H. cup 15 cm. Diam. underplate 14 cm. (18).

DKK 15,000 / € 2,000



817

817

ANTIP IVANOVICH KUZMICHEV, MOSCOW 1892

A set of six Russian silver-gilt and plique-à-jour enamel miniature teaglass-holders for vodka, bodies pierced in geometric patterns and enameled in bright colors, flat ogee-shaped handles. Antip Ivanovich Kuzmitchev, assayer Lev Olek 1892, Moscow town mark, 88 standard. Weight c. 220 gr. H. 5.2 cm. (6).

DKK 40,000 / € 5,400



818

818
RUSSIAN SILVERSMITH, EARLY 20TH CENTURY

A Russian silver-gilt and shaded cloisonné enamel kovsh, of traditional form, lobed body with coloured stylized floral ornaments within applied cables, the hook handle with stylized anthemia and geometric ornaments within turquoise beaded borders, Cyrillic maker's mark MG, Moscow 1908-1917, 84 standard. Weight c. 314 gr. H. 9 cm. L. 19.5 cm.

DKK 80,000 / € 11,000

819

HENRIK WIGSTRÖM, FABERGÉ, ST. PETERSBURG 1896-1908

A Russian Fabergé gem-set and silver-gilt case, of oval lying section, decorated with translucent pink enamel on guilloched ground, sides with light cabochon-cut nephrite surrounded by presumbly natural pearls, rose-cut diamond lock. Workmaster Henrik Wigström, assayer A. Romanov 1896-1908 in St. Petersburg, 88 standard. Weight c. 152 gr. L. 9.5 cm.

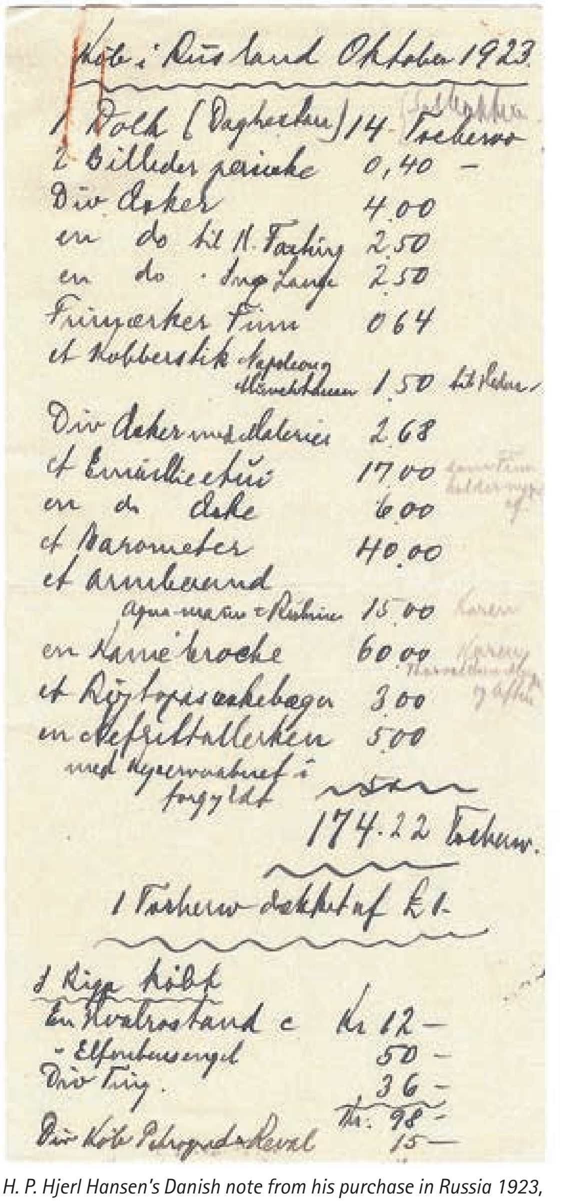
For several years, Henrik Wigström was chief assistant for workmaster Mikhail Perchin at Fabergé in St. Petersburg. At Perchin's death in 1903, Wigström became his successor as workmaster.

Provenance: The danish businessman and finance minister H. P. Hjerl Hansen (1870-1946). As a young man, he was employed in the butter company E. F. Esmann in Odense and became co-owner when he was only 27 years old. E. F. Esmann was expanding in the following years, including in Siberia. In 1904, H. P. Hjerl Hansen became director of A/S The Siberian Company to export Siberian butter to Denmark, and he stayed several times in Russia. According to the family information, the entire factory in Russia was burned down during the Russian revolution. However, home in Denmark, H. P. Hjerl Hansen was still full of business initiatives - founded his own company and joined a number of board and committee posts.

Due to H. P. Hjerl Hansen's extensive knowledge of Russia, he was a member of the Danish government delegation in Moscow 1923 to negotiate Denmark's diplomatic recognition of the Soviet Union, which was ratified in 1924. H. P. Hjerl Hansen's notes from 1923 showed that he purchased several items during his stay in Russia, including this case, which costs 17 chervontsi (a former gold coin and monetary unit of the USSR, one chervontsi was equal to ten rubles). Thence by denscents until today. *DKK 150,000 / € 20,000*



H. P. Hjerl Hansen.



Købt i Rusland Oktober 1923
1 Dolk (Daghestan) 14 Tchervon
2 Billeder pr. stk 0,40
Div Æsker 4.00
en do til H. Fasting 2.50
en do · Ing Lange 2.50
Frimærker Finn 0.64
et Kobberstik Napoleons 1.50
Div Æsker med Materier 2.68
et Emaillie etui 17.00
en do Æske 6.00
et Barometer 40.00
et Armbaand 15.00
en Dame broche 60.00
174.22 Tchervon.

H. P. Hjerl Hansen's Danish note from his purchase in Russia 1923, "et Emaillie etui" meaning an enamel case.



819

ХЕНРИК ВИГСТРЁМ, ФАБЕРЖЕ, САНКТ-ПЕТЕРБУРГ
Русский футляр Фаберже из позолоченного серебра, овальной формы, декорирован розовой эмалью на гильошированной поверхности, каждая из сторон украшена отполированным светлым кабошон-нефритом, и по окружности расположен предположительно натуральный жемчуг, замок с розовыми отшлифованными бриллиантами. Пробирный мастер А. Романов 1896-1908. Проба 88. Вес около 152 гр. Длина 9,5.

ИМПЕРАТОРСКИЙ СТЕКОЛЬНЫЙ ЗАВОД
Русский бокал, на лицевой поверхности отгравирована Александровская колонна перед Зимним дворцом в Санкт-Петербурге, на тыльной стороне выгравирована монограмма 30 августа 1834, день до открытия памятника. Высота 13,5.



820

820
THE IMPERIAL GLASS WORKS 1840s
A Russian clear glass goblet, front engraved with two doves and below the Alexander Column in front of the Guard Headquaters on the Palace Square at the Winter Palace in St. Petersburg, the reverse engraved with two doves holding a ribbon, under which a monogram with date August 30 1834 and vines below, scalloped base. H. 13.5 cm.
August 30 1844 was the day of the revelation of the Alexander Column, devoted to Tsar Alexander I of Russia, the conqueror of Napoleon Bonaparte.

Provenance: Acquired in Russia before 1946 by the Norwegian Commercial Attaché in Moscow Einar Krane (1885-1958) and his Russian wife Ekaterina Krane (1885-1974). Thence by descents until today. *DKK 40,000 / € 5,400*



821

821
PAVEL AKIMOV OVCHINNIKOV, MOSCOW 1876
A Russian silver-gilt, champlevé enamel and niello beaker with matching underplate; cylindrical beaker decorated with geometric multi-colour champlevé designs against a gilt ground, two engraved oval niello cartouches with a view of the Nicholas Palace in the Moscow Cremlin and the Cathedral of Christ the Savior flank each side, the upper rim with a Russian aphorism about the healthful properties of drinking from silver vessels, the undertray in similarly design, the central reserve engraved with the Cyrillic initials M.B. Pavel Akimov Ovchinnikov, marked with the Imperial Warrant as purveyor to the Russian Imperial Court, assayer (beaker) Vasili Alexandrovich Petrov 1876, assayer (underplate) Victor Savinkov 1876, Moscow town mark, 91 standard. Weight c. 406 gr. H. 12 cm. Diam. 16 cm. (2). *DKK 100,000 / € 13,500*





822

PAVEL AKIMOV OVCHINNIKOV, MOSCOW, SECOND HALF OF THE 19TH CENTURY

A Russian silver-gilt and coloured champlevé enamel tea caddy, of traditional square form with domed shoulder and slip-on lid, two sides decorated with champlevé enamel in cartouches with scrolling foliage in colours, two others sides with champlevé enamel and en plein enamel in cartouches depicting respectively a mandarin with his servant and the mandarin's wife with a maid, each side within blue boarders. Pavel Akimov Ovchinnikov, assayer Victor Savinkov (1855-1888) with indistinct date, Moscow town mark, 88 standard. Second half of the 19th century. Weight c. 410 gr. (2).

Provenance: Acquired by the Danish telegraphist Ejnar Dyekjær (born Brønderslev 1904, d. Ringkøbing 1989) in St. Petersburg 1932, where he worked for the Great Northern Telegraph Company.

DKK 50,000-75,000 / € 6,700-10,000



822

823
RUSSIAN SILVERSMITH, C. 1900

A Russian silver-gilt and shaded cloisonné enamel kovsh, of traditional oval form with a hook shaped handle and raised prow, with brightly coloured blossoms and foliage on a stippled gilt ground, with applied cable borders. Cyrillic maker's mark EPR, assayer Ivan Sergeievich Lebedkin in Moscow 1896-1908, 84 standard. Weight c. 264 gr. H. 7 cm. L. 18 cm.
The Moscow silversmith and enameler, who used the Cyrillic initials EPR as a maker's mark, is unidentified, but numerous examples of the quality of the workshop's production can be seen in both public and private collections.

DKK 50,000-60,000 / € 6,700-8,050


823

824
MIKHAIL & SEMEN GRATCHEV, ST. PETERSBURG C. 1900

Russian silver-gilt serving tray, rectangular form with two handles, profiled edging with crossed ribbons, center top engraved with monogram. Mikhail & Semen Gratchev, marked with the Imperial Russian Warrant as purveyor to the Imperial Russian Court, 84 standard. C. 1900.
Weight c. 2,589 gr. L. 58.5 cm. W. 38 cm.

DKK 20,000-25,000 / € 2,700-3,350


824



825

825
IVAN SALTYKOV, MOSCOW 1894

A Russian silver-gilt and cloisonné enamel tête-a-tête tea service, comprising teapot with a lid, sugar-bowl with a lid and a creamer, with coloured stylized flowers and scrolling foliage on a stippled ground, divided by horizontal lines, round bases. Ivan Saltykov, assayer Anatoli Apollonovich Artsibashev 1894, Moscow town mark, 84 standard. Weight c. 866 gr. H. 13.5 cm; 13.5 cm; 9 cm. (5).

DKK 100,000 / € 13,500

826
EVGENY IVANOVICH NAPS, RUSSIAN ARTIST, 19TH CENTURY

A Russian gilt and patinated bronze sculpture depicting a Russian in the forrest; wooden stump in the form of an ink well. Signed E. Naps (in Cyrillic). 19th century. H. 16 cm. W. 24 cm.

DKK 20,000-30,000 / € 2,700-4,050



826



827

827
RUSSIAN JEWELER, SECOND HALF OF THE 19TH CENTURY

A Russian engraved bright rose gold and champlevé enamel box, decorated with blue taille d'epargné enamel within foliate scrolls, lid centered with a black enamel cartouche with a view of an Alpine riverside village; front, back and underside with similar black enamel cartouches engraved with gold rosettes and foliate. Maker's mark GE, presumably for Gustav Eckstein or Gottlieb Ehlers, St. Petersburg town mark, 56 standard. C. 1860. Weight c. 35 gr. L. 5.5 cm.

DKK 40,000 / € 5,400



828

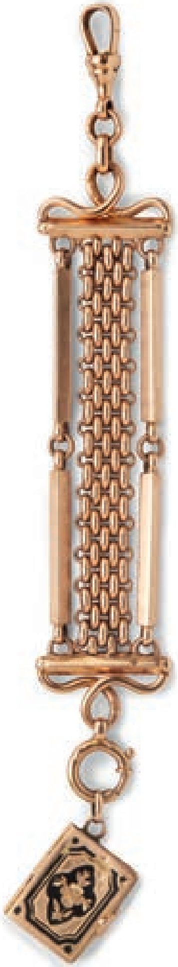
МИХАИЛ И СЁМЕН ГРАЧЕВЫ, САНКТ-ПЕТЕРБУРГ

Два русских Art & Crafts (Искусства и ремёсла) ковша из серебра, один крупного размера, другой меньшего размера идентичного дизайна. Пробирный мастер Яков Ляпунов в Санкт-Петербурге 1896-1903. Проба серебра 84, последующий штамп 875. Пробирный мастер А. Романов в Санкт-Петербурге 1896-1908. Проба 88. Вес всего около 560 гр. Длина 20,5 и 8,5 (2).

828
MIKHAIL & SEMEN GRATCHEV ST. PETERSBURG 1896-1908

Two Russian Arts & Crafts silver kovshi, a larger and a smaller in identical design, the larger gilt interior. Mikhail & Semen Gratchev, marked with the Imperial Warrant as purveyor to the Imperial Russian Court, assayer Jakob Liapunov in St. Petersburg 1896-1903, 84 standard, additional marked 875; assayer A. Romanov in St. Petersburg 1896-1908, 88 standard. Total weight c. 560 gr. L. 20.5 cm and 8.5 cm. (2).

DKK 60,000-80,000 / € 8,050-11,000



829

829

RUSSIAN JEWELER, 1896-1908

A Russian 14 kt. gold chatelaine, formed with small oval and long rectangular joints, medallion in the form of a book, set with black champlevé enamel flowers. Indistinct maker's mark, assayer Ivan Sergeievich Lebedkin in Moscow 1896-1908, 56 standard. Weight c. 26 gr. L. 13.5 cm.

DKK 15,000 / € 2,000

830

RUSSIAN ARTIST, 19TH CENTURY

A Russian relief, carved of wood, depicting The Last Supper with Jesus Christ and the twelve Disciples. Kiev, 19th century. 20.5 x 12.5 cm.

DKK 8,000-10,000 / € 1,100-1,350



830



831



832

831
THE 6TH ARTEL,
MOSCOW 1908-1917
A Russian "stil modern" silver-gilt and shaded cloisonné enamel kovsh, of traditional form with raised prow and hook handle, enameled with brightly-coloured stylized tulips and daisies on olive green and light blue ground. The 6th Artel, Moscow 1908-1917, 84 standard. Weight c. 142 gr.
H. 6.2 cm. L. 13.5 cm. *DKK 40,000 / € 5,400*

832
THE IMPERIAL GLASS WORKS
1855-1881
A Russian blue bottle formed vase, decorated with geometric pattern and foliage in colours and gold between simulated white pearls. The Imperial Glass Works in St. Petersburg, marked with mitre crowned A II for Tsar Alexander II of Russia (1855-1881).
H. 36 cm. *DKK 15,000-20,000 / € 2,000-2,700*

From the Private Collection of
Queen Alexandrine of Denmark
Lot 833-838

Queen Alexandrine of Denmark (1879-1952) was born Princess of Mecklenburg-Schwerin, the daughter of Hereditary Grand Duke Friedrich Franz (III) of Mecklenburg-Schwerin and Grand Duchess Anastasia Mikhailovna of Russia.

In 1897, the Princess was engaged to Prince Christian (X) of Denmark. Both the engagement party and the subsequent wedding in 1898 were held at the Villa Wenden in Cannes, France, where the Mecklenburg-Schwerin noble family often resided. Attending the wedding was also the Grand Duchess Maria Palovna (the elder) of Russia who in 1878 arranged the engagement between Queen Alexandrine's parents.

In Denmark, the newlyweds were given Christian VIII's Palace at Amalienborg in Copenhagen as their winter residence and Sorgenfri Castle north of Copenhagen as their summer residence, where their two sons, Prince Frederik (IX) and Prince Knud, were also born. Prince Christian and Princess Alexandrine were proclaimed King and Queen of Denmark in 1912 after the death of Frederik VIII, and they became important and national rallying points for the Danish people during the First and Second World War, while the Queen also became known for her beautiful appearance and great interest in charity.

As a child, the Danish Queen had visited Russia many times with her mother, where they visited her grandfather, Grand Duke Mikhail Nicholaievich, as well as the many uncles, aunts and cousins to which she became very attached. The trips to Russia also gave her the opportunity to acquire Russian artefacts or they were given to her by her many relatives.

The connection with Russia further evolved during the Russian revolution in 1917 and the subsequent civil war. Via the Danish diplomatic representative in Saint Petersburg, Harald Scavenius, and the Danish Red Cross delegate in Russia, Doctor Carl Krebs, Christian X and Queen Alexandrine sought to help the King's aunt, Tsaritsa Maria Feodorovna, who was a prisoner of the Soviets on the Crimea (see lot 803). In the autumn of 1918, the Danish royal couple also contacted the Danish Foreign Minister Erik Scavenius and asked if it was possible to do something for the Queen's two uncles, Grand Duke Georgij Mikhailovich of Russia and Grand Duke Nicholas Mikhailovich of Russia, both of which were imprisoned by the Soviets in St. Petersburg. The Queen's mother, Grand Duchess Anastasia Mikhailovna in Mecklenburg-Schwerin, also asked her daughter to intervene on behalf of her brothers. Erik Scavenius immediately contacted his cousin in St. Petersburg, Harald Scavenius, who subsequently made great efforts to get the two Grand Dukes released. The diplomatic representative was at first able to send extra food and confirm that Queen Alexandrine's package of warm clothes had reached her two uncles in their cold prison. All diplomatic efforts, secret plans of escape and ransom, as well as the use of royal contacts, were, however, made in vain, and the two Grand Dukes were shot in January of 1919.

Queen Alexandrine was fond of her many artefacts, especially the ones from Russia, and her collection also grew after her mother's death in 1922. From her private collection it is our great pleasure at this auction to present a Russian magnifying glass, a Russian Easter egg in the form of a pendant, a Russian business card case and a Russian Fabergé card box. In addition, the collection contains an English frame from the Norwegian King and Queen and several other Easter eggs in the form of pendants from European jewellers. Queen Alexandrine had first-hand experience as a child and as a young person with Russian Easter traditions (see also lot 782-790), which included the giving of Easter eggs, and her collection was apparently quite extensive. It is said that the Queen at Easter always had a large bowl standing on the table in her drawing room – filled with nothing but these little, fine Easter eggs.



833



833
RUSSIAN JEWELER, C. 1900

A Russian Easter egg pendant, richly set with cabochon-cut sapphires and rose-cut diamonds in vertical circles. 14k gold loop. Apparently no maker's mark. C. 1900. H. 1.6 cm.

Provenance: Queen Alexandrine of Denmark (1879-1952), Sorgenfri Palace.

DKK 20,000 / € 2,700



Queen Alexandrine at her silver anniversary in 1923 wearing her Russian tiara and brooch, which she inherited from her mother.



834

834

RUSSIAN GOLDSMITH, C. 1900

A Russian 14k gold magnifying glass, circular design with drop-shaped handle, set with two rounds and two oval cabochon-cut moonstones. Cyrillic maker's mark GK, St. Petersburg town mark, 56 standard. Weight (incl. glass) c. 68 gr. L. 8.5 cm/ 13.5 cm.
Provenance: Queen Alexandrine of Denmark (1879-1952), Sorgenfri Palace. *DKK 20,000 / € 2,700*



835

835

MATHIAS HENDRIK KILPELÄINEN, ST. PETERSBURG, LATE 19TH CENTURY

A Russian silver-gilt business card case, rectangular design, decorated in red lacquer. Mathias Hendrik Kilpeläinen, St. Petersburg town mark, 84 standard. Late 19th century. Weight c. 100 gr. H. 9 cm. W. 6 cm.
Provenance: Queen Alexandrine of Denmark (1879-1952), Sorgenfri Palace.
DKK 12,000-15,000 / € 1,600-2,000



836



Four generations of the Russian, Mecklenburg-Schwerin and Danish noble houses, approx. 1900: Standing Grand Duke Mikhail Nicholaievich of Russia (1832-1909), to his left his daughter, Grand Duchess Anastasia Mikhailovna of Russia (1860-1922), to her right her daughter, Princess Alexandrine of Denmark (1879-1952), sitting with her son, Prince Frederik of Denmark, later King Frederik IX (1899-1972), father of H.M. Queen Margrethe II of Denmark.

836

ANDERS NEVALAINEN, FABERGÉ, ST. PETERSBURG, LATE 19TH CENTURY

A Russian Fabergé silver card case, rectangular form, designed with papier-mâché tromp l'oil illusive oak with silver mountings, top with two lid, handle and edges cast with vines, palmettos and flowers, lower fluted edges with crossed ties, on four round legs. Workmaster Anders Nevalainen, St. Petersburg town mark, 88 standard. Late 19th century. H. 8 cm. L. 22 cm.
Anders Nevalainen was workmaster at Fabergé in Skt. Petersburg from 1888.

Provenance: Queen Alexandrine of Denmark (1879-1952), Sorgenfri Palace.

DKK 80,000-100,000 / € 11,000-13,500

837
COLLINGWOOD & CO., LONDON

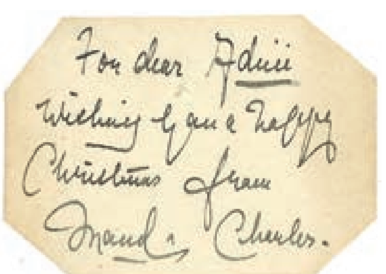
An English lapis lazuli frame, mounted in a four-sided concave gold frame, set with presumably natural pearls, oval aperture. Apparently no maker's mark. In original olive green leather, velvet and silk box from Collingwood & Co., London, purveyor to the Royal English Court. Early 20th century. H. aperture 2.7 cm. H. frame 5.5 cm. L. 5 cm. (2).

Provenance: Queen Alexandrine of Denmark (1879-1952), Amalienborg Palace. As written on the attached note by Queen Maud of Norway, the frame was a Christmas gift from her and King Haakon VII of Norway to their sister-in-law. King Haakon VII of Norway was a younger brother of Queen Alexandrine's husband, Christian X of Denmark.

DKK 10,000-12,000 / € 1,350-1,600



837


For dear Adini
Wishing you a happy
Christmas from
Maud & Charles.

The label from the box. "Adini" was the nickname of Queen Alexandrine.



Queen Maude and King Haakon of Norway. (1906).



838



The newly married Prince Christian (X) and Princess Alexandrine. (1898).

838

EUROPEAN JEWELERS, EARLY 20TH CENTURY

A collection of nine Easter egg pendants, respectively silver-gilt with the German iron cross (scratched inventory no. 459155), light green translucent enamel on guilloched ground, rock crystal with cabochon-cut turquoises, rose quartz with a rock crystal belt, green agate, dark nephrite, light nephrite, agate and red quartz with cat eye effect. Apparently no makers' marks. Four with European marks, two with indistinct marks, three unmarked; four with gold loops, five with silver loops. Early 20th century. H. from 1.5 to 2 cm. (9).

Provenance: Queen Alexandrine of Denmark (1879-1952), Sorgenfri Palace. *DKK 20,000-25,000 / € 2,700-3,350*



A private Russian coin collection formed by Prince Dimitri Romanovich of Russia





Prince Dimitri Romanovich of Russia.

839

A private Russian coin collection formed by Prince Dimitri Romanovich of Russia; the collection, which is housed in two albums, comprising more than 540 different coins from tsarist Russia including: Peter I the Great, Rouble 1725; Catherine II the Great, Grivennik 1770; Alexander I, Rouble 1805, 1817 and Kopek 1805; Nicholas I, Rouble 1828, 1829, 1831, 1837, 1842 and 1848, 5 Kopecks 1831; Alexander II, Rouble 1877 and 1878; Alexander III, Rouble 1883, 1885 and 1892; Nicholas II, Rouble 1896 and 1913, 50 Kopecks 1895.

Provenance: Prince Dimitri Romanovich of Russia (1926-2016).

Prince Dmitri was son of Prince Roman Petrovich of Russia and Countess Praskovia Sheremeteva. His parents had shared Soviet captivity on the Crimea 1918-1919 with Tsaritsa Maria Feodorovna. While she went to England, Prince and Princess Roman went to Southern France, where Prince Dimitri was born in Cap d'Antibes. After living in Rome and Italy he moved to Denmark in 1960, where he worked for Danske Bank.

Prince Dimitri was the great-great-grandson of Tsar Nicholas I of Russia and Head of the House of Romanov 2014-2016. He was among other activities known for his Russian charity work, his membership of the Romanov Family Association and his co-arrangement for the reburial of Tsaritsa Maria Feodorovna from Copenhagen to St. Petersburg in 2006. *DKK 25,000-30,000 / € 3,350-4,050*











839









840

840
IVAN SALTYKOV, MOSCOW 1894

A Russian silver-gilt tea caddy, of traditional square form with domed shoulders and slip-on mounted cork lid, decorated with turquoise cloisonné enamel, each side within white beaded borders. Ivan Saltykov, assayer Anatoli Apollonovich Artsibashev 1894, Moscow town mark, 84 standard. Weight c. 484 gr. H. 13.5 cm. *DKK 30,000 / € 4,050*



841

841
THE IMPERIAL GLASS WORKS 1894-1917

A large Russian clear glass vase, baluster form, top with scallop cut edging, top and bottom with flowers and foliage, middle with a datja and trees in kartouche. The Imperial Glass Works in St. Petersburg, scratched mitre crowned Cyrillic H II for Tsar Nicholas II of Russia (1894-1917), furthermore numbered 369. H. 40.5. *DKK 20,000-25,000 / € 2,700-3,350*



842

842
RUSSIAN PORCELAIN MANUFACTORY, 19TH CENTURY

A pair of Russian porcelain vases, of cornucopian form, decorated with eagle heads, flowers, foliage and rocailles in colours and gold on white ground. Apparently no maker's mark. Presumably Popov Porcelain Manufactory or Gardener Porcelain Manufactory. 19th century. H. 19.5 cm. (2).

DKK 10,000-12,000 / € 1,350-1,600

843
FEODOR RÜCKERT, MOSCOW 1896-1908, RETAILED BY PAVEL AKIMOV OVCHINNIKOV

A Russian Fabergé silver-gilt and shaded cloisonné enamel kovsh, the body decorated with brightly-colour scrolling floral and foliate ornaments on a cream ground. Workmaster Feodor Rückert, overstriked by Pavel Akimov Ovchinnikov, marked with the Imperial Warrant as purveyor to the Russian Imperial Court, assayer Ivan Sergeievich Lebedkin in Moscow 1896-1908, 88 standard, French import mark. Weight c. 194 gr. H. 8 cm. L. 15 cm.

Feodor Rückert was workmaster at Fabergé from 1887.

DKK 60,000-80,000 / € 8,050-11,000



843



844

844
IVAN PETROVICH KHLEBNIKOV, MOSCOW 1896-1908

A Russian silver-gilt and shaded cloisonné enamel bratina-form bowl, decorated with shaded enamel scrolling flowers, below enameled cartouches with lilies and fleur-de-lys on a pale blue ground outlined by a band of translucent green enamel. Ivan Petrovich Chlebnikov, marked with the Imperial Warrant as purveyor to the Imperial Russian Court, assayer Ivan Sergeievich Lebedkin in Moscow 1896-1908, 84 standard, Dutch import mark. Weight c. 218 gr.
H. 8.5 cm. Diam. 11 cm.

DKK 40,000 / € 5,400



845

845
GABRIEL NUKLYANEN, ST. PETERSBURG 1896-1903

A Russian 14 kt. gold cigarette case, smooth design, lock set with a cabochon-cut sapphire. Gabriel Nuklyanen, assayer Jakob Liapunov in St. Petersburg 1896-1903, 56 standard. Weight c. 92 gr. L. 8.7 cm. W. 6.8 cm.

DKK 25,000 / € 3,350



846



846
FEODOR RÜCKERT, MOSCOW 1896-1908

A Russian Fabergé silver-gilt and shaded cloisonné enamel charka, in Pan-Slavic taste, bowl with stylized flowers and foliage against a pale ground with geometric cloisons. Workmaster Feodor Rückert, assayer Ivan Sergeievich Lebedkin 1896-1908, 84 standard, French import mark. Weight c. 55 gr. H. 3.4 cm. L. 6.8 cm.

Feodor Rückert was workmaster at Fabergé from 1887.

DKK 40,000 / € 5,400



847

847
VASSILY YACOVLEVICH GRATCHEV

b. 1831, d. 1905, Russian artist

A Russian bronze sculpture with a cossack on horseback. Signed Gratchev. C. F. Woerfell bronze foundry in St. Petersburg. H. 23 cm. L. 17 cm. *DKK 15,000 / € 2,000*



848

848
FABERGÉ, ATTRIBUTED TO, C. 1900

A Russian gold hand seal, egg-shaped light nephrite handle, concave stem decorated with red translucent enamel on guilloched ground, adorned with gold festoons set with rose-cut diamonds, not engraved white agate bottom. Apparently no maker's mark. Presumably Fabergé. Scratched inventory no. 12916. C. 1900. H. 5.2 cm.

DKK 30,000-40,000 / € 4,050-5,400

849
RUSSIAN JEWELER 1784

A Russian gold and enamel snuffbox, decorated with translucent red enamel on guilloched ground with pellets, lid applied with a painted enamel plaque, probably Geneva, depicting a pastoral scene with lovers, bordered by gold chased bands with scrolling enameled translucent green leaves and simulated pearls of white opaque enamel. Apparently no maker's mark, St. Petersburg town mark (1784) and O above 8C (presumably a collector's mark or a year mark). Weight c. 78 gr. Diam. 6. 5cm.

DKK 50,000-60,000 / € 6,700-8,050



849



850



851

850
RUSSIAN JEWELER, MID-19TH CENTURY

A gold and enamel Russian Imperial Cross of the Order of St. Stanislas, Third Class, Civil Division, of the rare black enamel type. Maker's mark CE, 56 standard. C. 1850s-1860s. H. 4 cm.

DKK 25,000 / € 3,350

851
HENRIK WIGSTRÖM, FABERGÉ, ST. PETERSBURG 1896-1903

A Russian Fabergé gold cigarette case, decorated with translucent Royal red enamel on guilloched ground with waves and pellets, surrounded by leaves, lock with a pink glass stone. Workmaster Henrik Wigström, assayer Jacob Liapunov in St. Petersburg 1896-1903, 72 standard, strached inventory no. 15427. Weight c. 146 gr. H. 9 cm. W. 6 cm.

For several years, Henrik Wigström was chief assistant for workmaster Mikhail Perchin at Fabergé in St. Petersburg. At Perchin's death in 1903, Wigström became his successor as workmaster.

DKK 20,000-25,000 / € 2,700-3,350



852

852

A Russian Louis XVI rosewood and stained fruitwood marquetry games table, the playing surface lined with red fabric (replaced), folding and swivelling top with foliage border, parquetry around an oval plaque enclosing flowers, opening to a red fabric-lined with wells for game pieces, the frieze decorated with a floral garland, above square tapering legs. Late 18th century. H. 76 cm. W. 97 cm. D. 48 cm.

Provenance: Acquired by Richard and Erica Zeiner-Henriksen 1922-1927 in Russia.

DKK 15,000 / € 2,000



853

853

FRIEDERICH BERGENFELDT, ATTRIBUTED TO

b. Germany 1760, d. St. Petersburg c. 1814

A Russian gilt and patinated bronze 12-light chandelier. Altered and parts replaced. St. Petersburg, early 19th century. H. 120 cm. Diam. 78 cm.

The quality and the design of the chandelier prevails in the works of the St. Petersburg bronzier Bergenfeldt. His production was very much favoured by the most distinguished patrons and celebrated connoisseurs of his time which included Tsaritsa Maria Feodorovna, Count Stroganov, Prince Jussupov as well as the Imperial Cabinet, responsible for the administration of all Imperial residences and palaces.

DKK 80,000-100,000 / € 11,000-13,500



854



854
A pair of large Russian lanterns after model at the Pavlovsk Palace, gilt bronze and brass mounting fitted with four nozzels and one for an internal candle, clear glass bowl hung with prisms, the top with green glass smoke dish. St. Petersburg, 20th century. H. 110 cm. Diam. 54 cm. (2)

DKK 60,000 / € 8,050

855
A Russian Neoclassical style gilt bronze mounted and brass inlaid mahogany writing desk. 20th century. H. 81 cm. L. 209 cm. D. 89 cm.

DKK 60,000 / € 8,050



855



856

856
ALBERT MORITZ WOLFF
b. Berlin 1854, d. Lüneburg 1923

A large patinated bronze sculpture depicting a dromedary and a drinking Arab, on a black and white marble base. Signed A. M. Wolff. Gladenbeck Foundry in Berlin, numbered D 2501. C. 1900.
H. 36 cm. L. 30 cm.

DKK 100,000-125,000 / € 13,500-17,000



857





857

A Russian Louis XVI marquetry of exotic woods, rosewood and stained fruitwood games table, the playing surface lined with green fabric (replaced), folding and swivelling top with rinceaux foliage around a central classical urn, opening to a green fabric-lined interior respectively within similar inlaid borders, with wells for game pieces, the frieze decorated with a floral garland, above square tapering legs. Late 18th century.

H. 100 cm. W. 72 cm. D. 74 cm.

Similar games tables made by the German cabinetmaker Christian Meyer. He arrived to St. Petersburg in 1774 and is the maker of some of the finest furniture provided to the Imperial Court of Catherine II the Great. Provenance: Acquired by Erica Zeiner-Henriksen 1922-1927 in St. Petersburg.

DKK 40,000-50,000 / € 5,400-6,700

858
A pair of Russian gilt bronze, cut glass and white marble three-light table girandoles centred with drop shaped coloured glass and obelisks. St. Petersburg, late 18th century. H. 67 cm. Diam. 28 cm. (2).
DKK 60,000 / € 8,050



858

859
A pair of Russian Neoclassical style gilt bronze mounted and brass inlaid mahogany commodes. 20th century.
H. 84 cm. W. 115 cm. D. 56 cm. (2).
DKK 125,000 / € 17,000



859



860

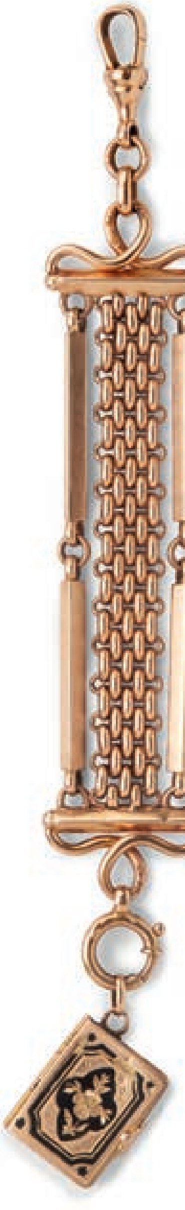
860
A pair of Russian Empire mahogany column cabinets. First half of the 19th century. H. 82 cm. Diam. 50 cm. (2).
Provenance: Acquired by Richard and Erica Zeiner-Henriksen between 1922-1927 in St. Petersburg.
DKK 15,000-20,000 / € 2,000-2,700

861
A set of six Russian late empire mahogany bergéres each with arched veneered back and curved front legs. C. 1820-30. (6). *DKK 75,000 / € 10,000*



861

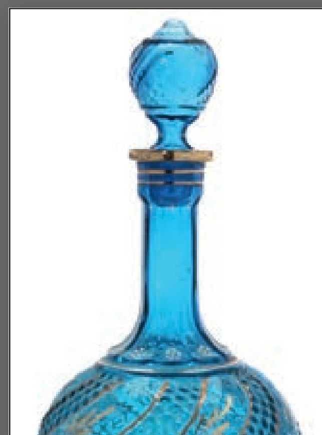


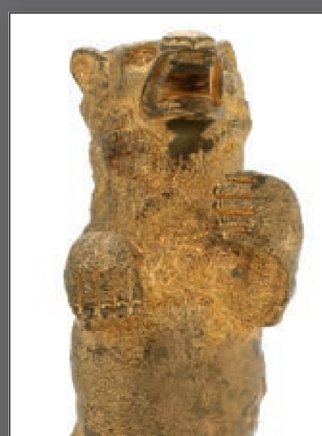


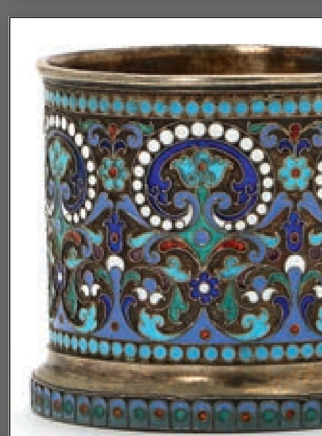
RUSSIAN ONLINE AUCTION

Monday 4 December 2017

Estimates from € 200


BRUUN RASMUSSEN

AUCTIONEERS OF FINE ART

Disse købsvilkår udgør Bruun Rasmussen Kunstauktioner A/S' ("BRK") købsvilkår for traditionelle auktioner og er gældende fra 1. februar 2017. BRK kan til enhver tid ændre købsvilkårene.

Ved bud accepterer budgiver/køber at være bundet af de til enhver tid gældende købsvilkår, som fremgår på bruun-rasmussen.dk. Købsvilkårene gælder både i forhold til erhvervsdrivende og forbrugere.

FØR AUKTIONEN

1 VURDERING AF GENSTANDE

1.1 Alle udbudte genstande er vurderet af BRK. Vurderingen er et skøn over det forventede hammerslag, jf. punkt 5.3. Vurderingen er baseret på tidligere salg af samme type genstande og erfaringer hos BRK. Hammerslag kan derfor falde højere eller lavere ud end vurderingen.

2 BESKRIVELSE AF GENSTANDE

2.1 Udbudte genstande præsenteres med fotos og beskrivelse i kataloger og på bruun-rasmussen.dk. Beskrivelsen foretages efter bedste overbevisning af BRK og ud fra en nøje undersøgelse efter den på salgstidspunktet herskende opfattelse blandt eksperter.

2.2 De udbudte genstande er af en alder og art, der bevirker, at de ofte er behæftede med slitage, mangler, beskadigelser og reparationer. Som udgangspunkt sælges alt som brugte genstande, og derfor indeholder beskrivelsen i kataloget og på bruun-rasmussen.dk ikke en redegørelse for ovenstående punkter eller genstandens stand.

2.3 I visse tilfælde vælger BRK at beskrive en genstands oprindelse. Det sker, hvis en tidligere ejer er offentlig kendt, og/eller hvis historien om et tidligere ejerskab belyser genstanden og dens art. Omvendt sker det også, at sådanne informationer udelades fra beskrivelsen, f.eks. for at imødekomme sælgers ønske om diskretion.

2.4 Vurderingen og beskrivelsen kan blive revideret forud for auktionen. Ændringer offentliggøres på bruun-rasmussen.dk.

3 EFTERSYN

3.1 Udbudte genstande udstilles op til auktionen i et showroom hos BRK. Potentielle budgivere opfordres til at se genstanden efter i detaljer og har selv ansvaret for at forvisse sig om dens stand på disse eftersyn, hvor der også er mulighed for at rådføre sig hos vurderingssagkyndige.

3.2 Hvis en potentiel køber ikke har mulighed for at besigtige genstanden ved selvsyn, kan der i de fleste tilfælde udfærdiges en konditionsrapport. Beskrivelsen heri er foretaget efter BRK's bedste overbevisning, men er ikke baseret på videnskabelige undersøgelser. En konditionsrapport tjener blot som identifikation og er ment som en hjælp til budgivere, der ikke selv har mulighed for at besigtige genstanden på eftersynet.

UNDER AUKTIONEN

4 BRK'S ROLLE

4.1 Salget af en genstand formidles af BRK på vegne af sælger. BRK afhænder altid udbudte genstande til den højst mulige pris under budgivningen.

4.2 Udbudte genstande kan have en med sælger aftalt mindstepris, hvorunder den ikke kan sælges. Denne pris er fortrolig.

4.3 De traditionelle auktioner overværes af en af Justitsministeriet beskikket auktionsleder, der sikrer, at auktionerne går retmæssigt for sig.

5 BUDGIVNING

5.1 Auktionerne afvikles i danske kroner. De tilnærmelsesvise beløb i euro/US dollar vil blive oplyst på skærme i auktionssalen og i øvrigt på opfordring.

5.2 Auktionarius bestemmer overbuds størrelse og i hvilket tempo, auktionen afvikles. Overbud stiger normalt med 5 % - 10 % i forhold til det foregående bud. Normalt sælges der 50-100 katalognumre i timen.

5.3 Hammerslag betegner både det forhold, at auktionarius slår med hammeren og derved markerer budgivningens afslutning, og den pris (budsum), den udbudte genstand sælges til. Se punkt 7 vedrørende beløb, der tillægges hammerslaget.

5.4 Køber er den budgiver, der opnår hammerslag. Ved hammerslaget indgås på baggrund af disse købsvilkår en bindende købs-/salgsaftale.

5.5 Bydes på andres vegne, hæfter budgiver som selvskyldnerkautionist for handlen.

5.6 Genstande købes som beset, og køber har uanset budtype ingen fortrydelsesret, heller ikke efter forbrugeraftaleloven.

5.7 Budgiver skal efter anvisninger fra BRK identificere sig og dokumentere sin betalingsdygtighed, f.eks. ved registrering af gyldigt betalings-/kreditkort, bankgaranti eller indbetaling af depositum.

5.8 BRK kan nægte at acceptere et bud, hvis en tilstrækkelig sikkerhed for betaling mangler, eller hvis budgiver tidligere har misligholdt betalingsforpligtigelser ved køb hos BRK.

5.9 Auktionslederen træffer i samråd med auktionarius afgørelse i alle tvivlstilfælde omkring budgivningen.

6 BUDTYPER

6.1 Der er følgende muligheder for at afgive bud:

PERSONLIGT FREMMØDE:

Registrering og udlevering af bydeskilt foregår ved indgangen til auktionssalen. Når budgiver ønsker at byde, signaleres dette til auktionarius ved at række bydeskiltet i vejret og tydeligt fremvise dets nummer.

KOMMISSIONSBUD:

Det ønskede maksimale bud kan afgives via bruun-rasmussen.dk frem til auktionens start eller pr. e-mail, fax eller telefon, så buddet er modtaget senest 24 timer forud for auktionens start. En kommissionær byder på budgivers vegne inden for rammerne af det ønskede maksimalbud og vil altid afgive lavest muligt overbud.

TELEFONBUD:

I forhold til visse genstande er der mulighed for at blive ringet op af en medarbejder fra BRK, der vil byde på budgivers vegne under auktionen. Servicen kan bestilles via bruun-rasmussen.dk indtil tre timer før auktionens start.

LIVE BIDDING:

Det er muligt at følge auktionen live og byde med via bruun-rasmussen.dk.

FORAUKTION:

Visse traditionelle auktioner indledes med en net-auktion. De højeste bud på net-auktionen danner udgangspunktet på den efterfølgende traditionelle auktion.

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

7.1 I tillæg til hammerslaget, jf. punkt 5.3, skal køber for den enkelte genstand betale købersalær og, hvis betingelserne er opfyldt, de øvrige beløb, der er nærmere beskrevet nedenfor. Det samlede beløb, som køber skal betale til BRK, benævnes "købesummen".

7.1.1 KØBERSALÆR:

Hammerslaget tillægges et salær til BRK. På de traditionelle auktioner udgør salæret 24 % af hammerslaget + moms af salæret, i alt 30 %. For frimærker og mønter udgør salæret 20 % af hammerslaget + moms af salæret, i alt 25 %.

7.1.2 FULDMOMS:

Visse genstande handles efter de gældende regler om fuldmoms. Her beregnes der moms på 25 % af både hammerslag og salær. Disse genstande er i beskrivelsen i kataloget og på bruun-rasmussen.dk mærket med symbolet "*" eller med teksten: "Dette emne handles i fuldmoms".

7.1.3 FØLGERETSVEDERLAG:

Ifølge dansk lovgivning om ophavsret skal der opkræves følgeretsvederlag for værker af nyere danske og visse udenlandske kunstnere, som enten er nulevende eller ikke har været døde i mere end 70 år. Vederlaget opkræves på vegne af Copydan Billedkunst. Disse værker er i kataloget og på bruun-rasmussen.dk mærket med "CD". Copydan-afgiften tillægges hammerslaget + salær (ekskl. moms), når beløbet overstiger 300 euro, som angivet nedenfor:

Hammerslag + salær (ekskl. moms)	Betalingssats
300 - 50.000 euro	5%
50.000 - 200.000 euro	3%
200.000 - 350.000 euro	1%
350.000 - 500.000 euro	0.5%
over 500.000 euro	0.25%

Copydan-afgiften kan ikke overstige 12.500 euro (ekskl. moms) for den enkelte genstand. Afgiften skal betales i danske kroner, og omregningskursen (EUR/DKK) fastsættes af Copydan Billedkunst.

7.1.4 BETALINGS-/KREDITKORTGEBYR:

BRK forbeholder sig ret til at opkræve de af indløsningsselskaberne pålagte betalings-/kreditkortgebyrer. Satserne fremgår ved budgivning via bruun-rasmussen.dk og ved betaling.

8 BETALINGSFRIST

8.1 Købesummen forfalder til betaling ved hammerslaget, og køber har herefter otte dage til at betale købesummen til BRK.

9 BETALINGSMÅDER

9.1 Betaling kan ske på følgende måder:

A: MED BETALINGS-/KREDITKORT (Dankort, Visa, MasterCard, Diners Club, China UnionPay og JCB) eller kontant (op til 50.000 kr.) i auktionssalen eller efterfølgende i en afdeling hos BRK.

B: MED BETALINGS-/KREDITKORT (Dankort, Visa, MasterCard, Diners Club og JCB) på bruun-rasmussen.dk under købers personlige side.

C: VIA BANKOVERFØRSEL til en BRK's konto i Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 MOMSFRITAGELSE, -BETALING OG -DEPONERING

10.1 Visse købere kan vælge hvilken momstype, der skal være gældende for handlen. Valget skal meddeles BRK senest to hverdage efter købet og kan ikke omgøres.

A: Momsregistrerede virksomheder i Danmark kan vælge, at handlen skal ske efter reglerne om fuldmoms, jf. punkt 7.1.2.

B: Momsregistrerede virksomheder i et andet EU-land kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret til den udenlandske adresse, som køber har oplyst over for BRK, og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms efter de gældende regler i det land, hvor køber er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

C: Købere med bopæl uden for EU kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret ud af EU. BRK udsteder så vidt muligt og mod gebyr de fornødne eksportpapirer, som skal fremvises ved toldmyndighederne. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovpligtig vis. Foretages eksporten af en af BRK godkendt speditør, skal momsen ikke deponeres. Se listen over godkendte speditører på bruun-rasmussen.dk

11 OVERSKRIDELSE AF BETALINGSFRIST

11.1 Overskrides en betalingsfrist, herunder fristen i punkt 8, opkræves morarenter, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.

11.2 Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.

11.3 Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerslag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.

11.4 Alle forfaldne krav (inkl. omkostninger), som ikke betales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:

A: For købers regning sælge genstande indleveret til auktion af eller på vegne af køber. Salget kan gennemføres uden hensyntagen til en aftalt mindstepris. Genstande indleveret til auktion kan ikke kræves udleveret, så længe forfalden gæld henstår ubetalt.

B: Inddrage købers tilgodehavende hos BRK, herunder tilgodehavende fra salg af genstande indleveret af eller på vegne af køber, uanset om et sådant tilgodehavende stammer fra auktionssalg, som ligger forud for eller efter tidspunktet for købers misligholdelse.

12 AFHENTNING OG UDLEVERING

12.1 Ejendomsretten til en købt genstand overgår til køber, når hele købesummen inkl. eventuelle renter og gebyrer er betalt, og først herefter kan udlevering af genstanden finde sted.

12.2 Ved udlevering af en købt genstand forbeholder BRK sig retten til at kræve tilfredsstillende dokumentation for, at den person, som ønsker genstanden udleveret, enten selv er køberen eller er bemyndiget af køberen til at få genstanden udleveret.

12.3 Udlevering af visse våben kræver forevisning af gyldig våbentilladelse. Sådant krav er angivet med teksten "Køb af dette emne kræver forevisning af gyldig våbentilladelse" i kataloget og på bruun-rasmussen.dk .

12.4 Købte genstande henligger fra hammerslaget for købers regning og risiko. Afhentning skal ske senest otte hverdage efter sidste auktionsdag.

12.5 Foretages afhentningen ikke rettidigt, transporteres de købte genstande til et lager for købers regning og risiko. Transporten koster 150 kr. inkl. moms pr. genstand, og opbevaringen koster 150 kr. inkl. moms pr. genstand pr. påbegyndt uge. Henligger en genstand uafhentet i så lang tid, at lagerlejen overstiger genstandens værdi, er BRK berettiget til for købers regning og risiko og uden hensyn til mindstepris at bortauktionere genstanden eller sælge den underhånden. Køber hæfter fortsat for udgifter til transport og lagerleje, der ikke dækkes ved sådant salg.

13 FORSENDELSE

13.1 Er køber forhindret i selv at afhente en genstand, tilbyder BRK for købers regning og risiko at emballere og arrangere forsendelse enten med post eller speditør. Se punkt 12.2 angående legitimation.

14 EKSPORTTILLADELSE

14.1 For at sikre at dansk kulturarv af afgørende betydning forbliver i Danmark, kan Kulturværdiudvalget for visse genstandes vedkommende nedlægge eksportforbud. Hvis køber ønsker at eksportere en genstand ud af Danmark, hvor der er nedlagt et eksportforbud, annulleres købet, og Kulturværdiudvalget er forpligtet til at overtage genstanden til den pris, der blev opnået på auktionen. Køber kan ikke rejse krav mod BRK som følge af, at et eksportforbud bliver nedlagt.

14.2 Visse genstande er omfattet af Washingtonkonventionen, også kendt som CITES, der har til formål at stoppe ulovlig handel med genstande fremstillet af udryddelsestruede vilde dyr og planter. Såfremt en genstand er omfattet af Washingtonkonventionen, CITES, liste 1, vil det fremgå af beskrivelsen på bruun-rasmussen.dk og være markeret med symbolet "⦿" i kataloget. Følgende regler gør sig gældende:

A: Genstande omfattet af Washingtonkonventionen, CITES, liste 1, må kun handles, når der foreligger en dispensation i form af et såkaldt CITES-salgscertifikat. BRK indhenter det fornødne certifikat fra Naturstyrelsen, der tillader handel og eksport til lande inden for EU. Dog kan genstande, som er færdigforarbejdet før 1947, frit handles inden for EU uden et certifikat.

B: Det er alene genstande omfattet af Washingtonkonventionen, CITES, liste 1, som er særkilt markeret på bruun-rasmussen.dk og i kataloget. Genstande omfattet af Washingtonkonventionen, CITES, liste 2, der frit kan sælges og transporteres inden for EU, er ikke særskilt markeret.

C: Ved eksport til lande uden for EU skal der uanset årstallet for genstandens færdigforarbejdning altid indhentes en CITES-reeksporttilladelse fra Naturstyrelsen, når genstanden er omfattet af Washingtonkonventionen, CITES, liste 1 og 2. Denne eksporttilladelse kan normalt indhentes problemfrit, når liste 1-genstande enten er solgt med et CITES-salgscertifikat eller er færdigforarbejdet før 1947. Liste 2-genstande opnår ligeledes normalt problemfrit en reeksporttilladelse.

D: I forbindelse med eksport til lande uden for EU kan særlige regler gøre sig gældende ifm. den efterfølgende import, og køber opfordres til at indhente oplysninger fra egne myndigheder.

15 MANGLER VED KØBTE GENSTANDE

15.1 Købelovens mangelsregler kan finde anvendelse. Nedenfor er angivet et ikke udtømmende uddrag af købers mangelsbeføjelser.

15.2 Køber er berettiget til at annullere et køb, hvis beskrivelsen har været behæftet med væsentlige fejl, der har ført til et højere hammerslag, end en korrekt beskrivelse ville have resulteret i. I sådanne tilfælde vil den samlede købesum blive refunderet. Køber kan ikke kræve betaling af renter af købesummen eller kræve dækning af anden udgift eller tab.

15.3 Et køb kan ikke annulleres, og køber kan ikke kræve købesummen refunderet eller rejse noget andet krav mod BRK, hvis beskrivelsen af genstanden er i overensstemmelse med punkt 2, eller hvis en påvisning af falskneri havde krævet brug af videnskabelige metoder, der enten ikke var tilgængelige på salgstidspunktet, havde været uforholdsmæssigt omkostningskrævende at anvende eller havde ført til beskadigelse af den pågældende genstand.

15.4 Krav om annullering af et køb skal meddeles BRK, når køber er blevet bekendt med det forhold, der berettiger køber til at annullere købet, dog senest to år fra den seneste afhentningsdato efter punkt 12.4. Den købte genstand skal returneres til BRK i samme stand som på hammerslagstidspunktet. Overholdes disse betingelser ikke, mister køber retten til at annullere købet og kan ikke kræve købesummen refunderet. Køber er selv ansvarlig for at betale de omkostninger, der er forbundet med returnering af genstanden.

16 INDSIGELSES- OG ANSVARSBEGRÆNSNING

16.1 BRK tager forbehold for fejl, tekniske vanskeligheder samt udefrakommende misbrug eller forstyrrende påvirkning under auktionen. Budgivere kan ikke rejse noget krav mod BRK som følge heraf.

16.2 Køber er i alle tilfælde selv ansvarlig for korrekt betaling af moms og andre afgifter, gebyrer mv. i overensstemmelse med danske og udenlandske regler.

16.3 Medmindre andet fremgår af disse købsvilkår, kan BRK aldrig blive ansvarlig for budgivers/købers driftstab, avancetab, andre indirekte tab eller følgeskader.

17 PERSONDATAPOLITIK

17.1 Det er vigtigt for BRK at sikre fortrolighed og sikkerhed omkring budgivers/købers personlige oplysninger. Persondatapolitikken fremgår af bruun-rasmussen.dk.

18 KLAGE, TVISTLØSNING OG LOVVALG

18.1 Har budgiver/køber en klage, kan der altid rettes henvendelse til BRK.

18.2 Er budgiver/køber forbruger, og kan der ikke findes en løsning, kan der klages til Center for Klageløsning, Nævnenes Hus, Toldboden 2, 8800 Viborg, hvis betingelserne herfor er opfyldt. Budgiver/køber kan klage til Center for Klageløsning via forbrug.dk.

18.3 Tvister skal indbringes i Danmark ved Københavns Byret, jf. dog punkt 18.2. I forbrugerforhold gælder de ufravigelige værnetingsregler.

Jesper Bruun Rasmussen, auktionsholder

Rev. 10.17

These conditions of purchase represent Bruun Rasmussen Kunstauktioner A/S' ("BRK") conditions of purchase for traditional auctions and are effective from 1 January 2017. BRK may modify the conditions of purchase at any time.

By bidding, the bidder/buyer accepts the current conditions of purchase as they appear on bruun-rasmussen.dk. The conditions of purchase are applicable to both business owners and consumers.

BEFORE THE AUCTION

1 VALUATION OF ITEMS

1.1 All the offered items are valued by BRK. The valuation is an estimate based on the expected hammer price, see paragraph 5.3. The estimate is based on the previous sale of similar items as well as BRK's past experience. The hammer price can therefore be higher or lower than the estimated price.

2 DESCRIPTION OF ITEMS

2.1 Items up for auction are presented with photographs and descriptions in catalogues and on bruun-rasmussen.dk. The description is worded according to the best of BRK's knowledge and based on detailed research in accordance with the prevailing views among experts at the time of sale.

2.2 The items up for auction are of an age and nature that often mean that they are in a worn, repaired or damaged condition. As a starting point everything is sold as used items. For this reason, the descriptions in the catalogue or at bruun-rasmussen.dk do not include a statement regarding the above or the condition of the item.

2.3 In some cases, BRK may choose to describe an item's provenance. Such a description is made if a former owner is publicly known and/or if the story of previous ownership sheds further light on the item and its background. In other cases, such information is left out of the description, for instance to meet the seller's wish for privacy.

2.4 It is possible that the estimate and description are revised prior to the auction. Changes are published on BRK's website.

3 PREVIEW

3.1 Items up for auction are presented prior to the auction in one of BRK's showrooms. Potential bidders are encouraged to inspect the items closely and are responsible for determining the condition of the items at these previews, where they also have the opportunity to consult with the valuation experts.

3.2 If a potential buyer does not have the opportunity to inspect the item personally, a condition report can be drafted in most cases. The description in this report has been made according to BRK's honest conviction but is not based on scientific studies. A condition report only serves as an identification and is meant as an aid to bidders who do not have the opportunity to inspect the item at the preview.

DURING THE AUCTION

4 THE ROLE OF BRK

4.1 The sale of an item is facilitated by BRK on behalf of the seller, and BRK always sells items up for auction at the highest price offered during the bidding round.

4.2 Items up for auction can have a reserve price that has been agreed upon with the seller. The price is confidential and the item cannot be sold below this price.

4.3 The traditional auctions are presided over by one of the Danish Ministry of Justice's appointed auctioneers, ensuring that the auctions proceed correctly and lawfully.

5 BIDDING

5.1 The currency used while the auctions take place is Danish kroner. The approximate amount in euro/US dollars is shown on screens in the saleroom and also on request.

5.2 The auctioneer determines the size of the bid increment and the pace of the auction. Bid increments usually rise by 5% - 10% compared to the previous bid. Approximately 50-100 auction lots are sold per hour.

5.3 The hammer price refers both to the gavel used by the auctioneer that signifies the end of a bidding round on an item and to the price (bidding amount) that the item up for auction is sold for. See paragraph 7 regarding amounts added to the hammer price.

5.4 The buyer is the bidder that submits the highest bid, thereby obtaining the hammer price. At the moment the hammer price is determined, a binding purchase/sale agreement is entered into based on these conditions of purchase.

5.5 If bids are made on behalf of others, the bidder serves as surety for the transaction.

5.6 Items are purchased in their present state and condition, and regardless of the type of bidding the buyer has no right to withdraw his bid, neither under the Danish Consumer Contracts Act.

5.7 Bidders are required, in accordance with BRK's instructions, to identify themselves and document their ability to pay, for instance by registration of a valid debit/credit card, bank guarantee or a deposit.

5.8 BRK may refuse to accept a bid if a sufficient guarantee of the bidder's ability to pay is not provided, or if the bidder has previously defaulted on payment obligations on purchases from BRK.

5.9 The overseeing auctioneer will, in consultation with the auctioneer at the podium, decide what to do in matters of dispute concerning a bidding round.

6 TYPES OF BIDDING

6.1 Bidding options:

IN PERSON:

Registration and obtaining the bidding paddle take place at the entrance to the saleroom. When the bidder wishes to bid, it is signalled to the auctioneer on the podium by raising the bidding paddle in the air and clearly displaying its number.

COMMISSION BIDS:

The intended maximum bid can be submitted via bruun-rasmussen.dk until the start of the auction or by e-mail, fax or phone, so that the bid is received no later than 24 hours prior to the start of the auction. A commission agent bids on behalf of the bidder within the limits of the stated maximum bid. The commission agent will always bid the lowest possible amount to achieve the hammer price.

TELEPHONE BID:

With certain items it is possible to have a BRK employee call the bidder over the phone. The employee will then bid on behalf of the bidder during the auction. The service can be booked via bruun-rasmussen.dk up until three hours before the auction is set to begin.

LIVE BIDDING:

It is possible to follow the auction live and bid on the auction lots via bruun-rasmussen.dk.

PRE-AUCTION:

Some traditional auctions are preceded by an online auction. The highest bids from the online auction then represent the starting bids at the following traditional auction.

AFTER THE AUCTION

7 AMOUNTS ADDED TO THE HAMMER PRICE

7.1 In addition to the hammer price, see paragraph 5.3, the buyer pays a buyer's premium for the individual items as well as the other amounts described below if the conditions for these are applicable. The total amount that the buyer pays to BRK is called the "purchase price".

7.1.1 Buyer's Premium: The hammer price always includes an additional fee to BRK. At the traditional auctions, the fee is 24% of the hammer price + VAT of the fee, 30% in total. For stamps and coins, the fee is 20% of the hammer price + VAT of the fee, a total of 25%.

7.1.2 Full VAT: Certain items are sold at auction in accordance with the current rules regarding full VAT. In such a situation, a VAT of 25% is imposed on both the hammer price and the buyer's premium. These items are marked in the catalogue and on bruun-rasmussen.dk with the symbol "*", or with the text: "This item is subject to full VAT".

7.1.3 Royalty Fee: In accordance with Danish copyright law, royalty fees have to be charged for works by new Danish and certain foreign artists, who are either alive or have not been dead for more than 70 years. The fee is charged on behalf of Copydan Visual Arts. These works are marked "CD" in the catalogue and on bruun-rasmussen.dk. The Copydan fee is added to the hammer price + the buyer's premium (exclusive of VAT) if the amount exceeds EUR 300, as indicated below:

Hammer price + buyer's premium (ex. VAT)	Payment Rate
300 - 50.000 euro	5%
50.000 - 200.000 euro	3%
200.000 - 350.000 euro	1%
350.000 - 500.000 euro	0.5%
over 500.000 euro	0.25%

The Copydan fee cannot exceed EUR 12,500 (ex. of VAT) for each item. The fee must be paid in Danish kroner, and the conversion rate (EUR/DKK) is set by Copydan Visual Arts.

7.1.4 Debit/Credit Card Fee: Amounts Added to the Hammer Price: BRK reserves the right to charge the debit/credit card fees imposed by the payment services companies. The rates will appear when bidding on bruun-rasmussen.dk and at the time of payment.

8 PAYMENT DEADLINE

8.1 The purchase price falls due after the hammer price has been determined, and then the buyer has eight days to pay BRK the purchase price.

9 PAYMENT METHODS

9.1 The payment can be made in the following ways:

A: With debit/credit card (Dankort, Visa, MasterCard, Diners Club, China UnionPay and JCB) or cash (up to DKK 50,000) in the saleroom or subsequently at one of BRK's locations.

B: With debit/credit card (Dankort, Visa, MasterCard, Diners Club and JCB) via BRK's website on the buyer's personal page.

C: By bank transfer into BRK's account with Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 VAT EXEMPTION, PAYMENT & DEPOSIT

10.1 Some buyers can choose which type of VAT should apply to the transaction. The choice has to be communicated to BRK no later than two working days after the purchase and cannot be changed subsequently.

A: Businesses in Denmark registered for VAT can decide that the transaction is to be conducted in accordance with the rules for full VAT, see paragraph 7.1.2.

B: Businesses registered for VAT in another EU Member State can be exempted from paying Danish VAT if it can be proved that the item has been transported to the foreign address that the buyer has registered with BRK and which is written on the invoice. In such cases, the VAT should be settled according to the rules applicable in the country where the buyer is registered for VAT. It is advisable to consult with the local authorities. The buyer can decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/ full VAT.

C: Buyers residing outside the EU can be exempted from Danish VAT if it can be proved that the item has been transported out of the EU. To the extent possible and for a fee, BRK can issue the necessary export documents for the customs authorities. The buyer may decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.

10.2 Companies registered for VAT in another EU Member State and buyers residing outside the EU must deposit the Danish VAT on the amount invoiced with BRK until the export process has been completed in a documented, lawful fashion. If the export is undertaken by one of BRK's authorized forwarding agents, the VAT does not have to be deposited. See the list of authorized forwarding agents on bruun-rasmussen.dk.

11 OVERDUE PAYMENTS

11.1 If payment is made after a deadline, including the deadline specified in paragraph 8, interest on overdue payments will be charged and estimated in accordance with the Danish Central Bank's official lending rate + 8% per year on the amount due.

11.2 If the purchase price, including interest, has still not been paid ten days after the demand for payment has been made, BRK is entitled to seek the purchase price paid by making a set-off against the deposit/by drawing on the bank guarantee or to cancel the purchase.

11.3 If the purchase is cancelled, BRK is entitled to sell the item at a new auction and demand the costs and any difference between the new and the earlier hammer price (including the buyer's premium) covered by the defaulting buyer.

11.4 In addition to debt collection, BRK may seek recovery of all due claims (including costs) not paid in a timely manner in the following ways:

A: Making the buyer cover the costs of selling items consigned to auction by or on behalf of the buyer. The sale can be conducted without regard to an agreed reserve price. Items consigned for auction cannot be collected as long as overdue debts are unpaid.

B: Seizing the buyer's remaining balance with BRK, including the balance from the sale of items consigned by or on behalf of the buyer, regardless of whether such receivables derive from auction sales prior to or after the date of the buyer's default on the payment.

12 PICK-UP & COLLECTION

12.1 The title to a purchased item passes to the buyer when the full purchase price, including any interest and fees, has been

paid, and only then can the collection of an item take place.

12.2 In connection with the collection of a purchased item, BRK reserves the right to demand satisfactory documentation that the person who wants to pick up the item is either the buyer himself/herself or authorized by the buyer to receive the item on his/her behalf.

12.3 The collection of certain weapons requires presentation of a valid weapons certificate. Items with such requirements are listed with the text: "The purchase of this item requires the presentation of a valid weapons certificate" in the catalogue and on bruun-rasmussen.dk.

12.4 Purchased items are stored after the auction at the buyer's expense and risk. Pick-up must take place no later than eight working days after the last auction day.

12.5 If the item(s) is/are not picked up on time, the purchased items will be transported to a warehouse at the buyer's risk and expense. The transport costs are DKK 150 including VAT per item and the storage costs are DKK 150 including VAT per item for each week or part of a week. If an item is left unclaimed for an amount of time that results in the storage costs exceeding the value of the item, BRK will be entitled to, at the buyer's expense and risk and without regard to the reserve price, sell the item at an auction or privately. The buyer is still liable for the costs of transportation and storage not covered by such sale.

13 SHIPPING

13.1 If the buyer is unable to pick up the purchased item, BRK offers to pack and arrange delivery either by mail or by freight forwarder at the buyer's risk and expense. See paragraph 12.2 regarding identification.

14 EXPORT LICENSE

14.1 To ensure that Danish cultural heritage of vital importance remains in Denmark, the Danish Cultural Assets Commission can place an export ban on certain items. If the buyer wishes to export an item that is subject to an export ban in Denmark, the purchase will be cancelled and the Danish Cultural Assets Commission is obliged to acquire ownership of the item for the price obtained at auction. The buyer cannot raise any claims against BRK as a result of an export ban.

14.2 Certain items are included in the Washington Convention, also known as CITES. The purpose of CITES is to stop the trade of items made with endangered species and flora. If the item is included in the Washington Convention, CITES, Appendix 1, this will appear in the description of the item on bruun-rasmussen.dk and be marked with the symbol "⦿" in the catalogue. The following rules are applicable:

A: Items that are included in the Washington Convention, CITES, Appendix 1, can only be traded when a dispensation in the form of a CITES certificate has been obtained. BRK obtains the required certificate from the Danish Nature Agency that allows trade and export to countries within the EU. Items that were produced before 1947 can, however, be freely traded within the EU without a certificate.

B: It is only items included in the Washington Convention, CITES, Appendix 1 that are marked individually on bruun-rasmussen.dk and in our catalogue. Items included in the Washington Convention, CITES, Appendix 2, which can be freely sold and transported within the EU, are not individually marked.

C: Export to countries outside the EU must, regardless of the year of the item's production, always procure a CITES re-export permit from the Danish Nature Agency if the item is included in the Washington Convention, Appendix 1 and 2. This export permit can usually be obtained without problems, if the item is either sold with a CITES certificate or was made prior to 1947. Appendix 2 items usually also receive a re-export permit without problems.

D: In connection with export to other countries outside the EU, special rules may apply concerning the subsequent import, and the buyer is encouraged to consult the relevant local authorities about this issue.

15 DEFECTS IN THE PURCHASED ITEMS

15.1 The lack of conformity rules of the Danish Sale of Goods Act may apply. Below is a non-exhaustive excerpt of the buyer's remedies in regard to lack of conformity.

15.2 The buyer is entitled to cancel a purchase if the description contained significant errors that have led to a higher hammer price than a correct description would have resulted in. In such cases, the total purchase price will be refunded. The buyer cannot demand payment of interest on the purchase price or demand payment of any other expenses or losses.

15.3 A purchase cannot be cancelled and the buyer cannot demand a refund of the purchase price or raise any other claims against BRK if the description of the item is in compliance with paragraph 15.2. The same applies if evidence of forgery has required the use of scientific methods that were either not available at the time of sale, were excessively costly to use or led to the damage of the item in question.

15.4 Claims for a cancellation of a purchase must be notified to BRK when the buyer has discovered the fact that entitles the buyer to cancel the purchase. This notice, however, has to be given no later than two years after the final pick-up date according to paragraph 12.4. The item purchased must be returned to BRK in the same condition as it was on the day it was sold at auction. If these conditions are not met, the buyer loses the right to cancel the purchase and cannot claim a refund of the purchase price. The buyer is responsible for paying the costs associated with the return of the item.

16 OBJECTIONS & LIMITATIONS OF LIABILITY

16.1 BRK is aware that errors, technical difficulties and external abuse or disruptive influences may occur during the auction. Bidders cannot raise any claims against BRK as a result of such events.

16.2 The buyer is always responsible for the correct payment of VAT and other costs, fees etc. in accordance with Danish and foreign regulations.

16.3 Unless otherwise stated in these conditions of purchase, BRK may never be held liable for bidders'/buyers' operating loss, loss of profits, other indirect losses or consequential loss.

17 PRIVACY POLICY

17.1 It is important to BRK to ensure confidentiality and security regarding the bidder's/buyer's personal information. The privacy policy can be found on bruun-rasmussen.dk.

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

18.1 BRK can always be contacted if the bidder/buyer has a complaint.

18.2 If the bidder/buyer is a consumer and a solution cannot be found, a complaint can be submitted to the Complaint Resolution Centre, Nævnenes Hus, Toldboden 2, 8800 Viborg, Denmark, if the conditions for such a complaint are met. The bidder/buyer can complain to the Complaint Resolution Centre on forbrug.dk.

18.3 In Denmark, disputes must be brought before the City Court of Copenhagen, but see paragraphs 18.2. The mandatory rules on jurisdiction apply to consumer interests.

Jesper Bruun Rasmussen, Auctioneer

The above is an English translation of the Danish version of the Conditions of Purchase. In case of a dispute, only the Danish version of the present Conditions of Purchase of Bruun Rasmussen is valid.

Rev. 10.17

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COMMISSION BIDS

KOMMISSIONSBUD

It is possible to leave commission bids if you can not be present at the auction yourself. This service is free of charge.

When leaving a commission bid, you are instructing our customer service to bid up to a specified amount on your behalf.

The situation can occur that another buyer has already bid the same as you were prepared to. Are you then willing to bid further? If not the lot will be sold to another buyer.

If you do not wish to exceed your bid then write "Max", for maximum, next to the amount. You can also allow us to raise your bid by approx. 15% or approx. 25%.

The hammer price may be higher or lower than the estimated price, so it is possible to buy below the estimate. Bruun Rasmussen will always buy at the lowest price possible, as if you yourself had been present at the auction.

All commission bids are strictly confidential.

Commission bids must be submitted no later than 24 hours prior to the start of the auction.

HOW TO MAKE A COMMISSION BID:

Complete the commission form with all pertinent information.

Indicate the lot number.

Indicate the amount you are prepared to bid.

Should this amount be the absolute maximum, please write "Max" in the appropriate column.

You can also allow us to bid by up to approx. 15% or approx. 25% more by indicating so.

Sign the commission form and make sure that Bruun Rasmussen receives it 24 hours prior to the start of the auction.

If the information should be insufficient, Bruun Rasmussen can abstain from bidding. Bruun Rasmussen can not be held responsible for error in bidding or failure to execute bids.

INTERNET:

Commision bids can be submitted via website bruun-rasmussen.dk directly from the page with the item you want to submit a bid for.

Deadline for submissions of bids via the website is 3 hours prior to the start of the auction.

Submitted bids are shown under "Your bids" when you are logged in. Please contact technical support on +45 8818 1114 for questions about the registration and submission of bids on the website.

For additional information, please consult "Conditions of Purchase" §1.

TELEPHONE BIDDING:

Should you wish to bid at auction by telephone, please inform Bruun Rasmussen of your name and telephone number, as well as which catalogue numbers you are interested in, no later than 3 hours prior to the start og the auction. You will then be contacted shortly before the relevant lot comes under the hammer, thereby allowing you to participate without being in the auction room yourself.

For additional information, please consult "Conditions of Purchase" §1.

Det er muligt at afgive kommissionsbud, hvis De ikke selv kan være til stede på auktionsdagen. Denne service er gratis.

Når De afgiver en kommission, beder De vores kundeservice på Deres vegne byde op til et af Dem bestemt beløb i hammerslag.

Der kan opstå den situation, at en anden køber allerede har budt det beløb, som De ønsker at afgive. Er De da villig til at gå et bud højere eller er De indforstået med at nummeret sælges til anden side?

Ønsker De ikke at byde højere så skriv "Max" ud for beløbet. Er De i tvivl om hvor højt De vil byde, kan De hæve budet med op til ca. 15% eller ca. 25%.

Salgsprisen kan blive højere eller lavere end vurderingen, så der er også mulighed for at købe til under den angivne vurdering. Vor kundeservice køber altid så billigt som muligt til Dem, som havde De selv været tilstede på auktionen.

Alle kommissioner behandles strengt fortroligt.

Kommisionsbud skal være Bruun Rasmussen i hænde senest 24 timer før auktionens start.

SÅDAN BYDER DE:

Udfyld blanketten kommissionsbud med alle oplysninger.

Angiv katalognummer.

Angiv beløbet De ønsker at byde.

Er dette Deres absolutte maximum bedes De anføre "Max" i kolonnen.

De kan også forhøje Deres bud med henholdsvis ca. 15% eller ca. 25%, ved at indikere dette i kolonnen.

De bedes underskrive kommissionsblanketten og sikre Dem, at Bruun Rasmussen modtager den senest 24 timer før auktionens start.

Hvis Deres oplysninger ikke er tilstrækkelige, kan Bruun Rasmussen undlade at byde for Dem, ligesom Bruun Rasmussen ikke kan gøres ansvarlig for fejl ved budgivningen.

INTERNET:

Kommisionsbud kan afgives på hjemmesiden bruun-rasmussen.dk direkte fra siden med den effekt, De ønsker at byde på.

Seneste afgivelse af bud via hjemmesiden er 3 timer før auktionens start.

Afgivne bud kan ses på hjemmesiden under "Deres bud", når de er logget ind. Kontakt teknisk support på 8818 1114 for spørgsmål om registrering og budgivning via internettet.

For yderligere information, se "Købskonditioner", §1.

TELEFONBUD:

Såfremt De ønsker at byde pr. telefon, bedes De oplyse Bruun Rasmussen Deres navn og telefonnummer samt hvilke katalognumre, De ønsker at byde på, senest 3 timer før auktionens start. De vil så blive ringet op kort før, den aktuelle vare kommer under hammeren, og De kan på denne måde deltage i auktionen uden selv at være til stede.

For yderligere information, se "Købskonditioner" på bruun-rasmussen.dk under "Guide".

COMMISSION BIDS

KOMMISSIONSBUD

BREDGADE

Skal være Bruun Rasmussen i hænde senest 24 timer før auktionens start.
Must be submitted no later than 24 hours prior to the start of the auction.

AUKTION NR *AUCTION NO:* 876

Navn *Name:* * ....

Adresse *Address:* * ....

Postnr./by *City:* * ....

Land *Country:* * .... Fax: ....

Tel: * ....

e-mail: .... CVR-nr. *VAT No.:* ....

Bank: .... Konto nr. *Acct. No.:* ....

Adresse *Address:* ....

Postnr./By *City:* .... Land *Country:* ....

Tel: .... Kontaktperson *Contact:* ....

Obligatoriske felter er mærket med en stjerne * *Mandatory fields are marked with an asterix* *

Undertegnede giver hermed fuldmagt til Bruun Rasmussen Kunstauktioner A/S om på mine vegne at købe nedennævnte katalognumre så fordelagtigt som muligt, inden for det af mig anførte beløb, i hammerslag.
I hereby request that Bruun Rasmussen bid on my behalf on the following lots up at the prices indicated below.

Undertegnede har udfyldt ovennævnte med de ønskede oplysninger, samt har accepteret købskonditionerne.
The undersigned has supplied the required information and agrees to be bound by the conditions of purchase.

Signatur: * .... B.R. kunde-nr. *Client No.:* ....

☐ Jeg ønsker at modtage salgsresultater på de emner jeg har budt på via email *I wish to receive sales results on the items I have been bidding on via e-mail* ☐ dagligt *every day* ☐ efter auktion *after the auction*

på e-mail adressen *on this e-mail address:* ....

Katalog nr. Lot. No.	Beskrivelse Description	Bud kr. Bid DKK	Max	+15%	+25%

BRUUN RASMUSSEN KUNSTAUKTIONER A/S

Bredgade 33 · DK-1260 København K · Tel +45 8818 1111 · Fax +45 8818 1112 · bids@bruun-rasmussen.dk · bruun-rasmussen.dk

Fortsættes næste side *Please turn over* ☐

COMMISSION BIDS

KOMMISSIONSBUD

BREDGADE

Katalog nr. Lot. No.	Beskrivelse Description	Bud kr. Bid DKK	Max	+15%	+25%

Foto: Bent Lange Tryk: Cool Gray
Grafik og dtp: Jorge Figueiredo & Lene Søbo

AUKTION NR AUCTION NO: 876

Bruun Rasmussen LIVE
– bid wherever you are!

Experience the atmosphere of the auction room

If you are unable to attend the traditional auctions in person, you can follow an auction in progress and experience the atmosphere in the auction room via live streaming – just as if you were there.

Bid via Bruun Rasmussen Live

When the auction begins, you will be able to see the link "Live: Watch auction" at bruun-rasmussen.dk, from where you can follow the auctioneer during the auction.

If you wish to submit a bid, simply log in first.

What to do:

- Click on the "Live: Watch auction" link
- Log in
- Submit your bid

The bidding process

Your bid will be treated in the same way as the bids submitted by those present in the room. If your bid is successful, you will be required to pay the standard costs which apply to all purchases from Bruun Rasmussen according to the conditions of purchase. Bruun Rasmussen accepts no liability for bids lost as a result of technical problems.

Technical assistance

If you require technical assistance, please contact our IT support team on tel. +45 8818 1114 or e-mail: support@bruun-rasmussen.dk

Please note that we are also on hand during the auctions to deal with any technical issues.



RUSSIAN